

AMERICAN

DECEMBER • 1955

Cinematographer

THE MAGAZINE OF MOTION PICTURE PHOTOGRAPHY

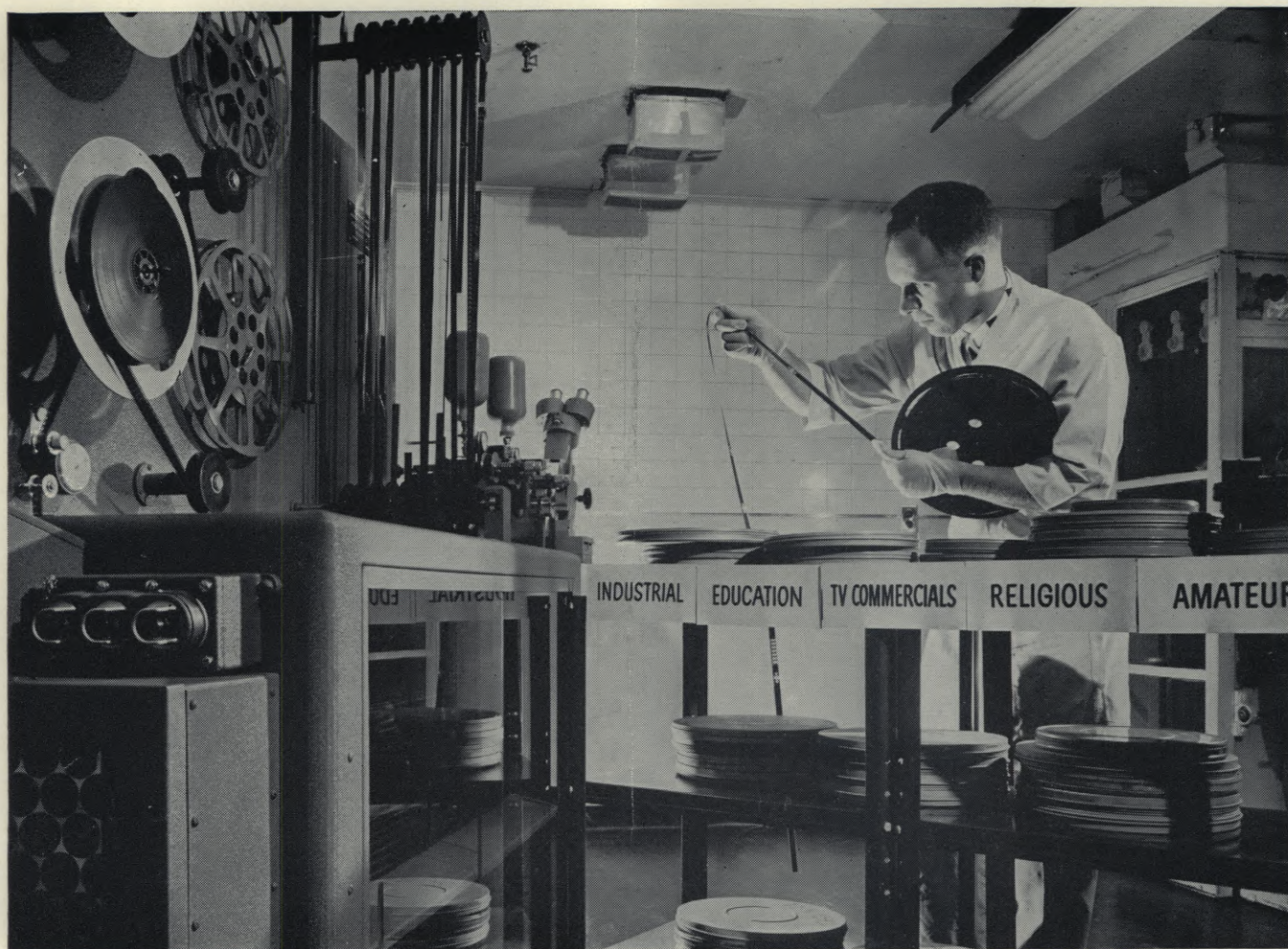


In This Issue ...

- A Day With A Camera
- George Eastman House Cites Veteran Cameramen
- Effect Lighting In Commercial Film Production

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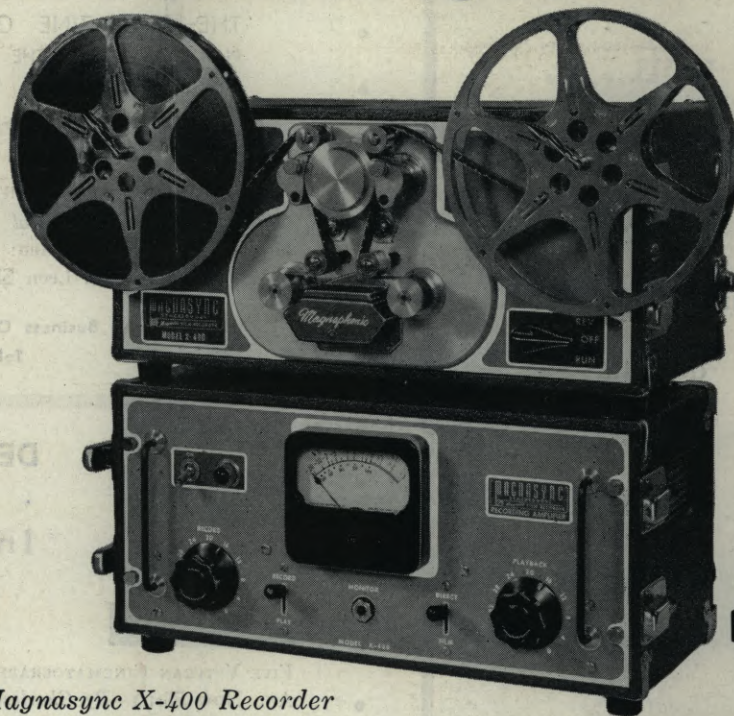
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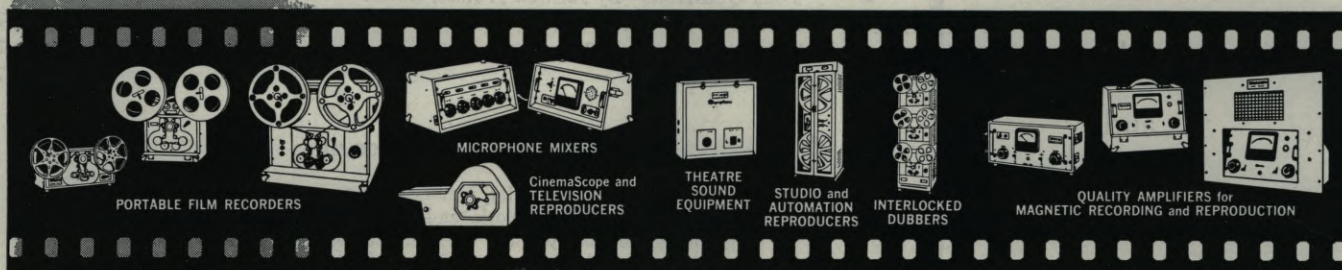
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Cinematographer

THE MAGAZINE OF MOTION PICTURE PHOTOGRAPHY
PUBLICATION OF THE AMERICAN SOCIETY OF CINEMATOGRAPHERS

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VOL. 36

DECEMBER • 1955

NO. 12

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ON THE COVER

THE "GEORGE" AWARD, created and sponsored by the George Eastman House, Rochester, New York, and presented recently to 20 veteran cinematographers, motion picture directors, actors and actresses for distinctive contribution to the American Cinema from 1915 to 1925. See story beginning on page 705 of this issue.—Photo by Danny Rouzer.

AMERICAN CINEMATOGRAPHER, established 1920, is published monthly by the A. S. C. Agency, Inc., 1782 N. Orange Dr., Hollywood 28, Calif. Entered as second class matter Nov. 18, 1937, at the postoffice at Los Angeles, Calif., under act of March 3, 1879. SUBSCRIPTIONS: United States and Canada, \$3.00 per year; Foreign, including Pan-American Union, \$4.00 per year. Single copies, 25 cents; back numbers, 30 cents; foreign single copies, 35 cents; back numbers, 40 cents. Advertising rates on application. Copyright 1955 by A. S. C. Agency, Inc.



Mitchell Camera Films full color panoramic views of Roman Soldier sequence from the Bob Jones University Film, "Wine of Morning."

UNIVERSITY MAKES FEATURE FILM

University Film Production Unit Shoots Full-Length Motion Picture on Campus

In Greenville, South Carolina, Bob Jones University is demonstrating a remarkable new trend in campus-produced films. This institution has not only reduced filming costs, but has created professional theatre-quality films, like the full-length, feature "Wine of Morning," to equal Hollywood's best efforts.

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Camera instructions are given by Mrs. Katherine Stenholm, Director of the Bob Jones University's film unit.

***85% of the professional motion pictures shown throughout the world are filmed with a Mitchell Camera.**



On the set of Pilate's Judgment Hall the Mitchell Camera focuses on set details created by students.



University cameraman uses standard Hollywood studio 16mm Mitchell Camera for interior scene.

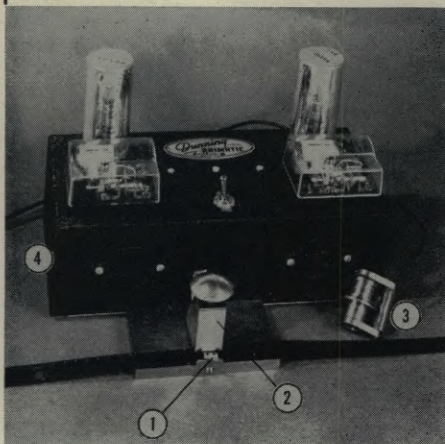
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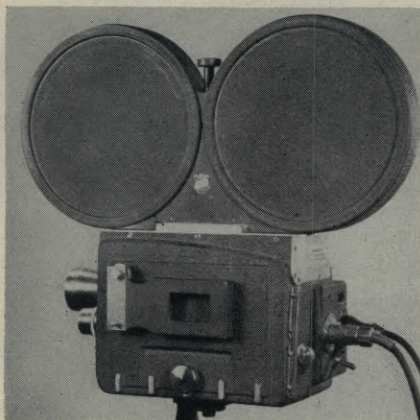
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Cine Lens Attachments

Wollensak Optical Co., Rochester, N. Y., announces a new Cine Wide-Angle Lens attachment and a Cine Telephoto Lens Attachment for Bell & Howell 252 and 220 and Kodak Brownie f/2.7 and f/1.9 cameras. One lens fits all cameras, made possible by special adapter ring for the B&H cameras. Ring is not required for the Brownie cameras. Each lens lists for \$22.95 each. Finders are available at \$3.00 each.

Generator Rentals

J. G. McAlister, Inc., Hollywood, has acquired the Bracken Motor Service, a leading generator rental company in Hollywood. Consolidation will give McAlister the most complete line of portable electric generator equipment in the motion picture industry.

Microphones

S.O.S. Cinema Supply Company, 602 West 52nd Street, N. Y., is now distributing the AKG Microphones. Same product is also available through company's Hollywood office, 6331 Hollywood Blvd.

Sync Motor Drive

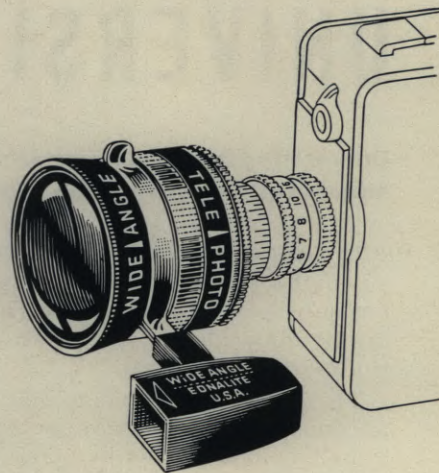
PAR Products Corp., 926 No. Citrus Ave., Hollywood 38, Calif., offers a new non-sparking synchronous 24 fps motor drive for Cine Special cameras I and II. Features include explosion-resistant starting switch and wall plug. Unit is designed specifically for use with cameras in hospital rooms or wherever ex-

plosive atmospheric conditions may prevail. The unit may also be used with Bolex H-16 and Cine-Kodak K-100 cameras with special mountings.

8mm Reels and Cans

Eastman Kodak Company, through its retail outlets, are again making available 200- and 400-foot 8mm metal reels and cans for those who prefer metal instead of plastic. Cans are 50¢ and 80¢ each without reels, or \$1.15 and \$1.75 with reels.

Company states that the plastic reels and cans will continue to be available.



Dual Cine Lens

Ednalite Optical Co., Peekskill, N. Y., announces a unique cine camera lens called the "Dual-Lens," which enables 8mm camera owners to make telephoto and wide-angle shots with one reversible lens, giving them the versatility of a turret camera. Lens slips over regular camera lens. No light compensation is required and lens is color-corrected and hard-coated.

Automatic Printer Fader

Bell & Howell Co., 7100 McCormick Road, Chicago 45, Ill., announces a simple easy-to-install automatic fader for installation on model D or J printers. User can install the fader without need of sending printer to the factory.

Net price is \$700.00.

(Continued on Page 698)

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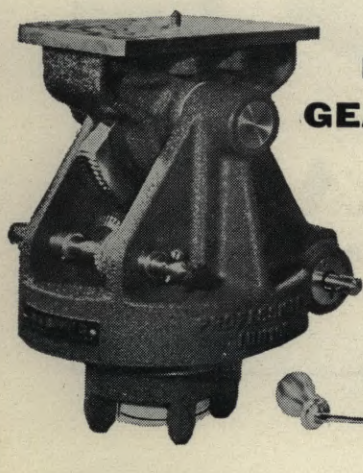
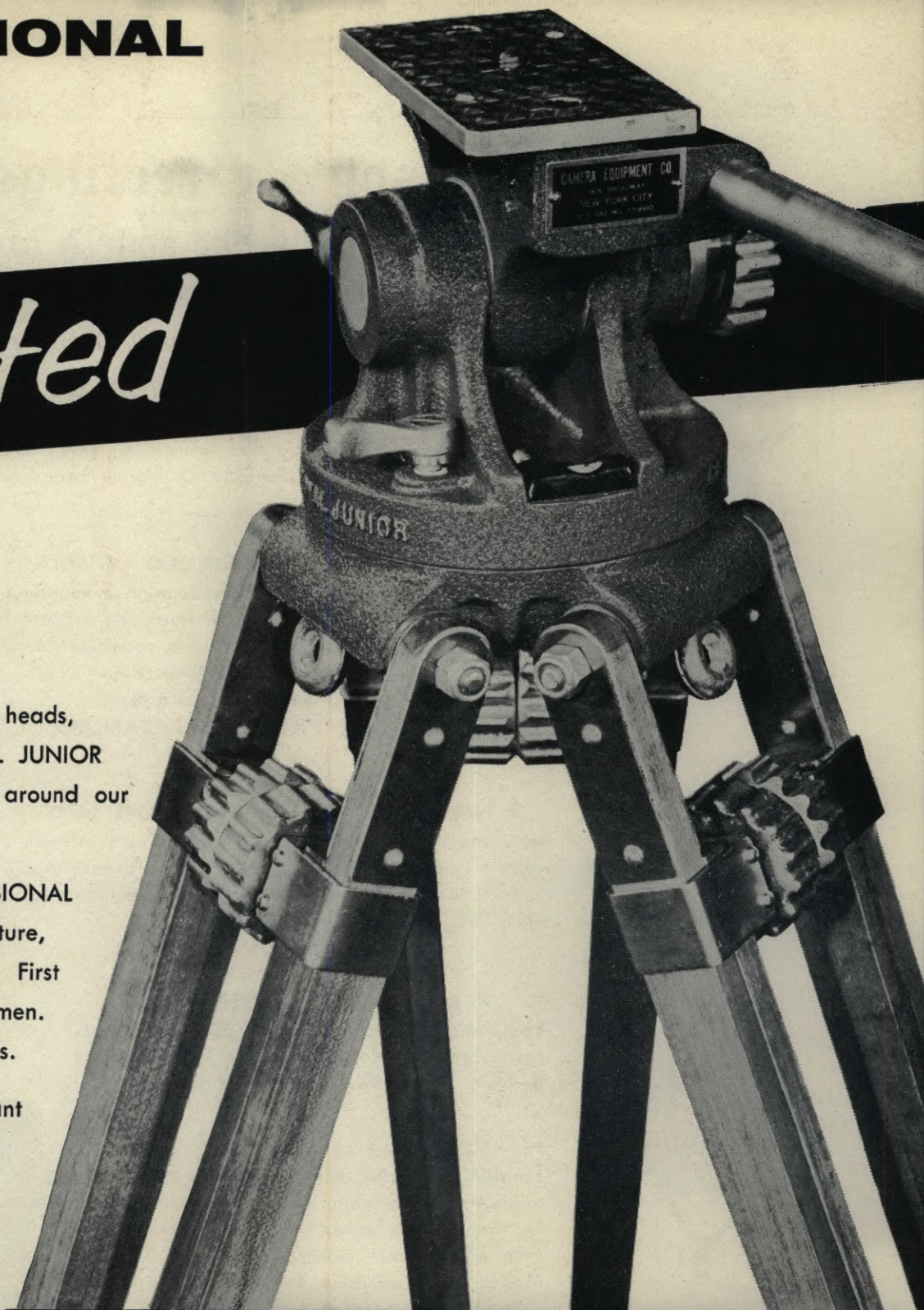
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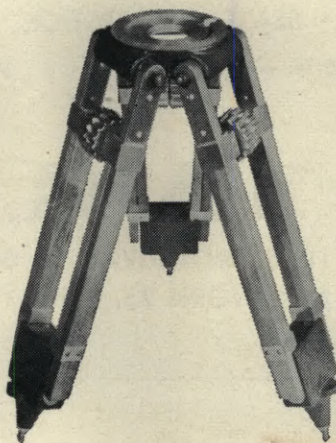
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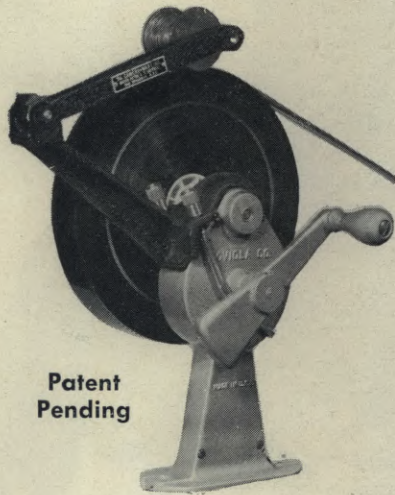
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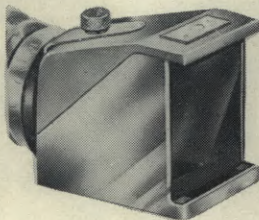
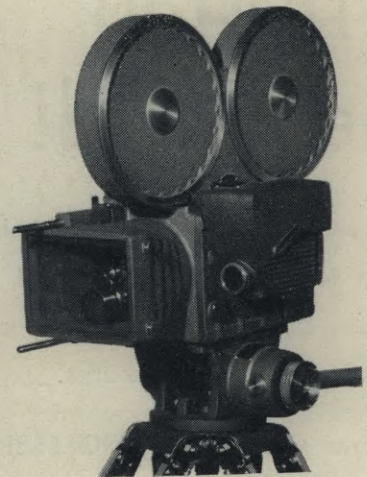
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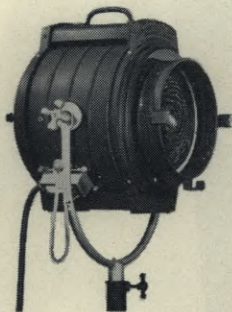


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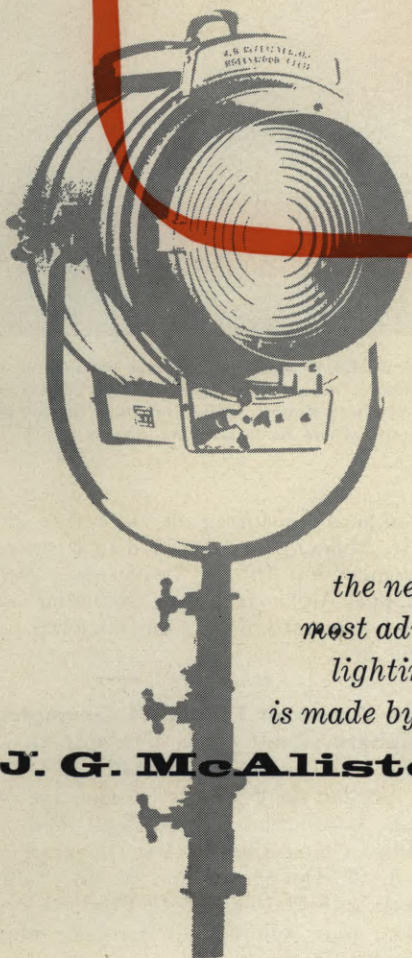
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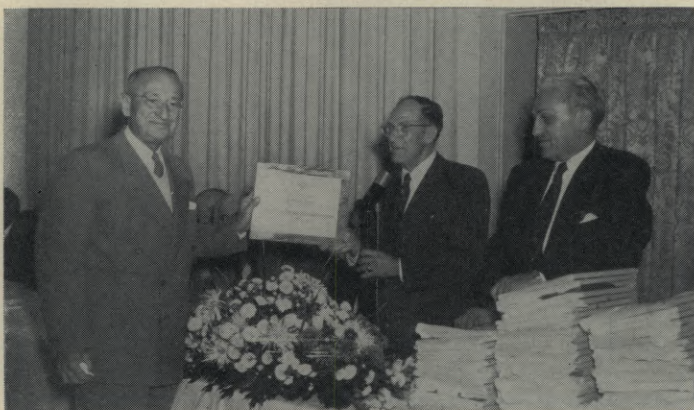
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Hollywood Bulletin Board



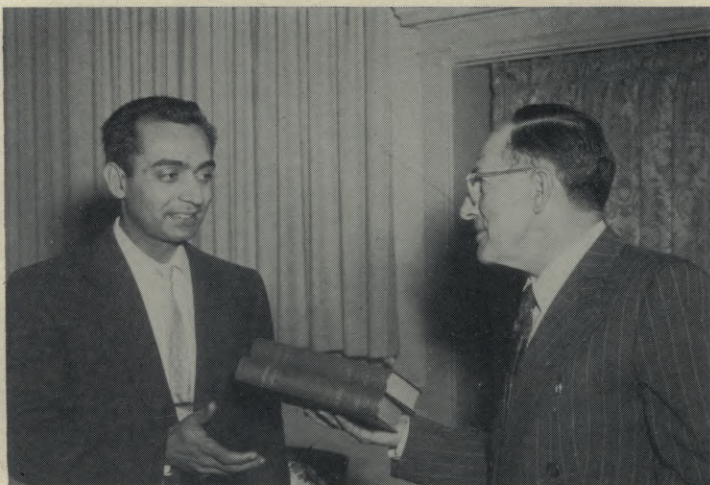
JOHN BOYLE was among first to receive new ASC membership certificates presented at the Society's November meeting by ASC president **Arthur Miller** (center). **Walter Streng** read the roster.



NORBERT BRODINE (center) was one of first to receive membership certificate, being in the "B's" near the top of list. Admiring plaque is **Bob Pittack** (left), and **Ernest Palmer**.



DEDICATED at its monthly meeting last month was the ASC's new Wall of Fame on which hangs mounted photos of members who have won Academy Awards for cinematography. Idea originated with **Jackson Rose** (right) shown above with president **Arthur Miller**.



ARTHUR MILLER presented **Daulat S. Masuda** with two volumes of the ACS's Cinematographic Annual. Masuda was guest of the Society last month, and is president of Delta Kappa Alpha fraternity at the University of Southern California, where he is studying cinema.

A.S.C. Members attending the Society's regular monthly meeting in November were presented with new membership certificates mounted in plaques. The certificates augment the regular Society membership cards. Certificate design was developed by **Arthur Miller**, president of the Society.

Arthur Arling, A.S.C., upon completion of his assignment to direct the photography of "Fearful Decision" at M-G-M, embarked on a six-weeks vacation-tour of Europe with Mrs. Arling. Trip will take the Arlings through Spain, the Riviera, Mediterranean, and Switzerland.

Edward Colman, A.S.C., last month started his fourth consecutive year as director of photography of the "Dragnet" TV film series.

First film of the new series was shot almost entirely on location at the Los Angeles Police Department Administration Building, and featured a long dolly shot down corridor of the building and use of Plus-X film.

To date, Colman has shot 141 "Dragnet" films plus the "Dragnet" feature at Warner Brothers studio.

Jackson J. Rose, A.S.C., and **Arthur Miller, A.S.C.** President, addressed the Cinema Class at the University of

Southern California on December 2nd. Mr. Miller, who was voted to Honorary Membership in the University's Delta Kappa Alpha fraternity sometime ago was presented with a membership certificate.

The American Society of Cinematographers admitted the following to active membership last month:

Gordon Avil, Jockey Feindel, Joe Novak, Lester Shorr, Fred West, William Whitley and Charles Van Enger.

J. T. Dougherty and V. M. Salter, both with DuPont Photo Products division, were admitted to Associate Membership in the Society.

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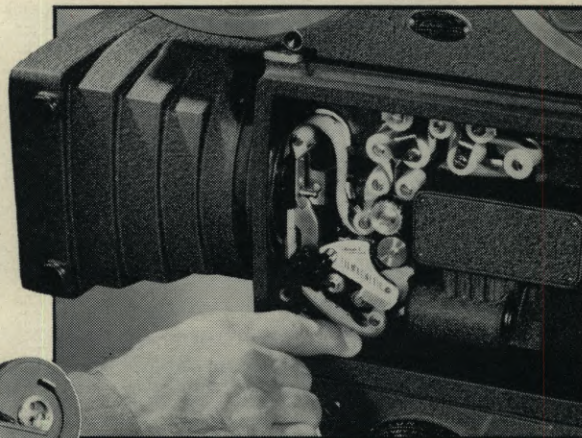
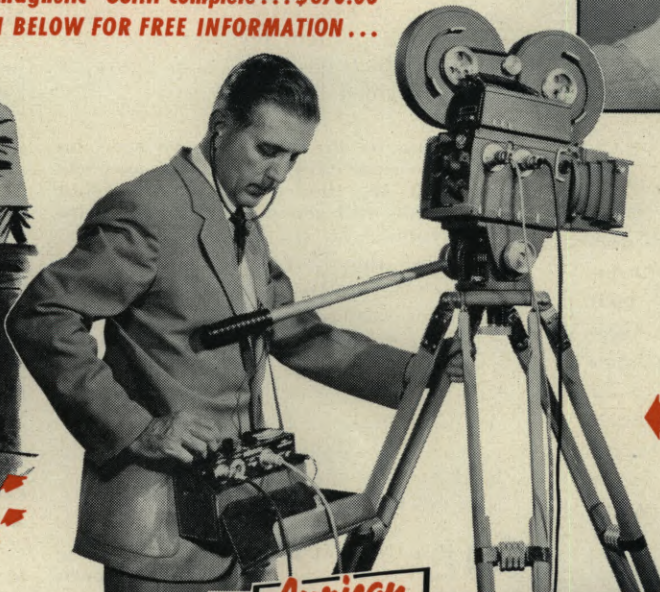
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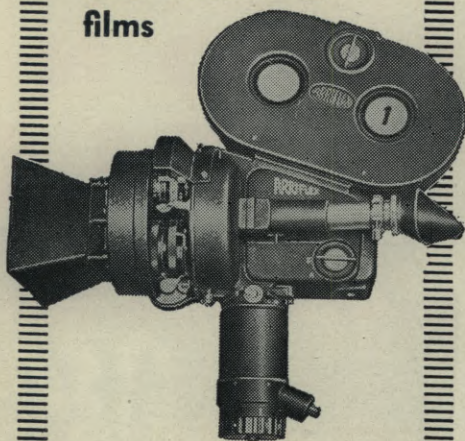
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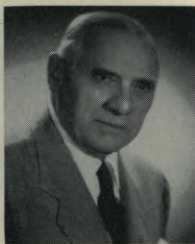


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YOUR QUESTIONS

ANSWERED BY JACKSON J. ROSE, A.S.C.

Q QUESTIONS of general interest will be answered in this column. We regret that demands on the editor's time will not permit personal replies.—*Ed.*

Q Some of my professional cameramen friends use an amber viewing glass, while others use a blue one when shooting black-and-white film. What is the function of each and which is the best to use.—A. G., Colo.

They are both useful, and each is used for a different purpose. The amber glass is used to determine the densities of the various colors in a scene with relation to each other. The blue glass is used principally when arc lamps are used for set illumination, and also to check density of scene on background screen when shooting process shots.

Q What does the symbol "f" mean with relation to the stops on a lens?—P. J., Penna.

The "f" symbol stands for focal ratio, that is, the ratio of the diaphragm opening to the focal length of the lens. To determine the "f" number of a given lens, divide the focal length by the amount of the diaphragm opening. For example: if lens is 4" in focal length and the diaphragm opening is 2", the answer, which is the "f" stop figure, is 2, (4" divided by 2").

Q Some of the films I have seen on television have been made as early as 1912. Are the cameramen who shot these films still active in Hollywood film production?—H. H., N. Y.

You undoubtedly refer to the pictures in the "Movie Museum" TV series. Yes, many of the veterans are still photographing features or TV films in Hollywood; among them are Joseph Ruttenberg, John Seitz, George Folsey, Lucien Andriot, Robert Planck, Robert DeGrasse, Hal Mohr, Gil Warrenton and Karl Struss—all members of the American Society of Cinematographers.

Q Exactly what is the function of the Special Photographic Effects department in a studio?—D. G., Ariz.

The Special Photographic Effects Department today creates the so-called trick effects that in the old silent days were done by the cameraman right in the camera as the picture was being filmed.

Today this work is highly specialized and involves a great deal of complex

precision equipment. The department not only does the work better but also speeds up production on the set by relieving the director of photography of the responsibility of doing trick work on the set.

Q I have a Bolex H-16 cine camera. What is the shutter opening and what exposure does it give?—P. M., Hawaii.

This information is probably available in your camera instruction manual. It's also available in the American Cinematographer Handbook. The Bolex camera shutter opening is 190 degrees. The exposure rate, of course depends upon the camera speed at which you shoot. At 16 frames per second the exposure per frame is $1/30$ th of a second; at 24 f.p.s. it is $1/64$ th of a second.

Q The action in my home movie films is sometimes very "jumpy" and at other times too slow. What is the reason for this? K. P., Conn.

There could be any number of reasons for your trouble. If you mean the action of the people within a scene is rather stilted it is possible that you shot your scenes at one speed, then projected them at a faster speed. In other words, if you shoot at 8 f.p.s. or 16 f.p.s., then project at 24 f.p.s., your screen action will be too fast and the action "jumpy."

Keep your camera speed and your projection speed the same for best screen results.

Q What filters do the professional cinematographers use to get those beautiful and dramatic cloud effects in black-and-white? A. A., Tex.

Where panchromatic film is used and the sun is bright and the sky clear blue, a red filter, such as a 23A, will produce the necessary overcorrection to render cloud formations fleecy white against deep, dark skies. Such contrasts can rarely be obtained where there is haze or fog present in the atmosphere.

Where an extreme effect is desired, as is often the case where night scenes are filmed in the daytime, infra-red film is used.

The use of any filter on the camera, of course, makes it necessary to compensate for the light held back, by opening up the lens. The amount of exposure increase depends upon the filter factor, and for this information refer to any reliable filter factor chart.



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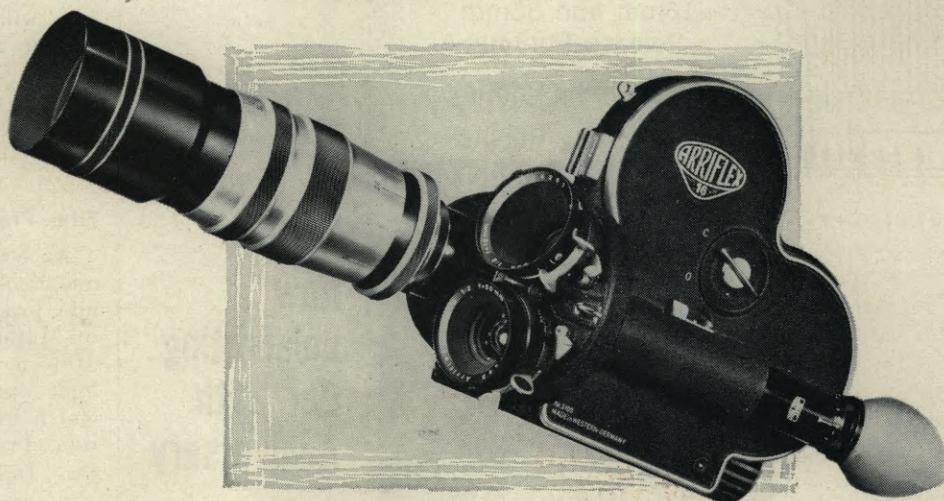
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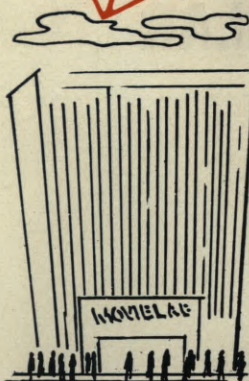
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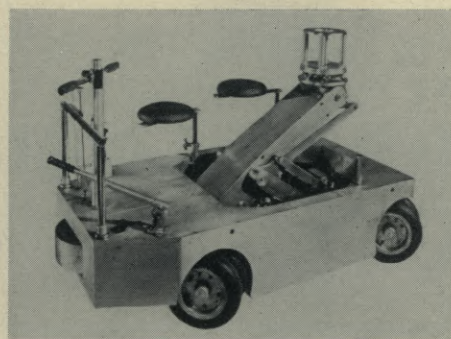
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WHAT'S NEW

(Continued from Page 690)



All-Angle Dolly

J. G. McAlister, Inc., 1117 No. McCadden Pl., Hollywood 38, Calif., has acquired the manufacturing, sales and rental rights to the original Dual Steering, All-angle Camera Dolly formerly manufactured by Stevens Rentals, Hollywood. Manufacturing has begun on additional units which are to be made available on rental to motion picture and TV studios throughout the country.

Matte Box

National Cine Equipment Co., Inc., 209 West 48th Street, New York 36, N. Y., announces a new combination matte box and sunshade for use with 8mm cine cameras and all professional and non-professional 16mm cameras. Unit provides for use of 2" square and 3" square glass or gelatine filters, and various effect devices such as gauzes, diffusion filters, effect filters, etc.

The matte box is made of aluminum castings. Support rods are of dural. The base will fit all cameras. A feature is that it may be used with the Cine-Special without the need for dismounting the camera whenever film magazines are to be changed. List price is \$44.95. Descriptive literature is available.

Film Processors

An economical, low-priced line of automatic 16mm reversal, negative-positive film processing machines is announced by Milford Film Machine, P.O. Box 343, Milford, Conn. Equipment features daylight operation, quality controls, slip-clutch film drive, and automatic operation. Prices start at \$800, F.O.B. factory. Descriptive brochure is available.

Film Coding Machine

Hollywood Film Company, 956 No. Seward Street, Hollywood 38, Calif., offers a new coding machine for 16mm and 35mm film. Both models will code up to and including 3,000 ft. reels of film.



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
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Psychology And The Screen

By HERB A. LIGHTMAN

WE are often prone to think of film production as a blending of mechanical and creative arts. It is surely all of that, but there is something more that goes into the making of a successful film—an intangible essence that reaches out to filmgoers and makes them laugh or cry, cheer the hero, hiss the villain (*sub-consciously*, at least). It is something you cannot put your finger on, but it must be present if an audience is to react appreciatively to a motion picture. This abstract force is based upon an understanding of people and their actions, how they think and react, why they do what they do. We have come to know it by the name *psychology*.

Once a step-child in the realm of pseudo-science, psychology has in this century reached scientific maturity and has incidentally become an integral element of motion picture-making. Star names, smooth production, lavish sets are no longer sufficient to guarantee the success of a film. The novelty of lavishness has worn thin, and producers now realize that they must give an audience something it can "sink its teeth into," a story of substantial fabric based on sound psychology. This is especially significant in view of the fact that film audiences, especially in America, do not go to motion picture theatres to *think*. Rather, they go with the expectation of taking part in a vicarious emotional experience. As a result, our cinema appeals not to the *intellect*, but to the *emotions*.

Film production consists of many varied elements: script, camera, direction, sound, music, editing, etc. We may visualize the film itself as a *symphony* with all of these elements as instruments playing together to produce a harmonious dramatic pattern, and balanced to extract certain emphatic responses from the audience. The point of balance is often exceedingly fine. Sometimes in the midst of a tensely dramatic scene an audience will begin to laugh for no apparent reason. This inappropriate reaction can always be traced to faulty psychology in some phase of production. That is why intelligent (and successful) producers now plan their productions with careful attention to correct psychological approach.

Psychology applied to the screen acts as a kind of "sixth sense." The audience should react to it without being conscious of the machinery behind the scenes. Also, if too frequently used, psychological touches tend to lose their effectiveness. "Citizen Kane," directed by Orson Welles and strikingly photo-

graphed by the late Gregg Toland, was technically one of the finest pictures ever made. Violating all rules of cinematic convention, it introduced many original techniques to the screen and leaned heavily on psychological approaches to gain audience reaction. However, there were sequences when too many of these devices were used at the same time, vying for audience-attention in such a way as to cloud the dramatic issues presented. Too much of a good thing weakened the impact of an otherwise masterful film.

Association of ideas plays an important part in stimulating audience reaction. Each member of an audience will tend to associate certain phases of the photoplay with episodes out of his own experience, and will then accept the various ideas and stimuli that follow, reacting to them and experiencing a state of suspense concerning the outcome of separate sequences and the film as a whole.

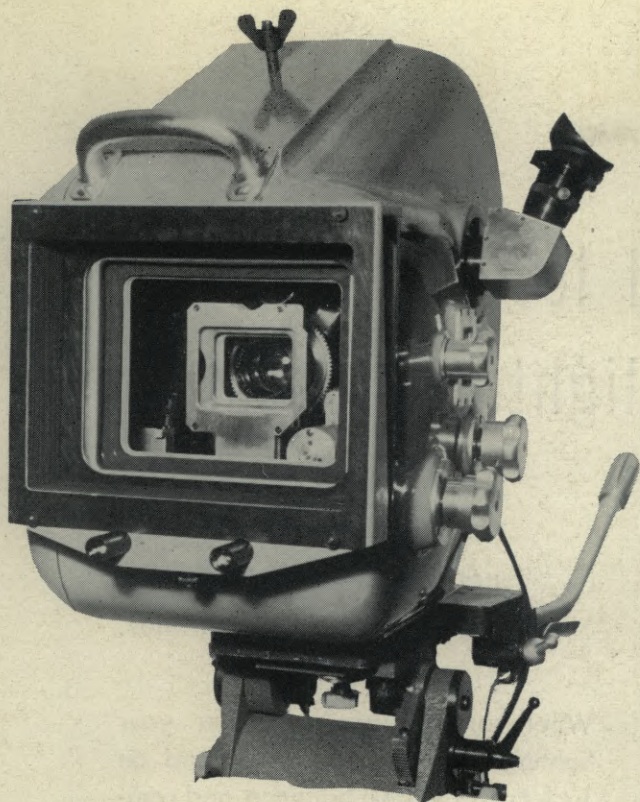
It is the sustaining of strong mood that holds an audience firmly in grasp and leads it to accept a pattern of facts which, if presented singly, would not be credible. Generally, inept handling of these values in the past has resulted in a common American aversion to motion picture themes based on fantasy. And yet, Americans are basically an imaginative people and will accept well-presented fantasy.

Cinematic symbolism is a psychological device that is most generally wasted on American audiences. European filmmakers delight in showing wind-swept fields and flashes of lightning to symbolize clashes of emotion. It has become a *cliché* to show waves dashing against a rocky shore in order to represent the release of human passions. Such symbolism is either too farfetched or downright melodramatic and American audiences much prefer the more direct approach.

The technician most responsible for psychology applied or misapplied to the motion picture is, of course, the director. He is the *conductor* of our cinematic symphony. He is the one responsible for the careful blending of all the elements that go to make up the production.

A good deal of the power of action and suspense films is created in the cutting room. It is here, too, that the intangible but psychologically essential elements of *pace*, *rhythm*, and *tempo* are injected into the film. Editing requires a certain "feel" for dramatic values plus a keen understanding of audience psychology.

END



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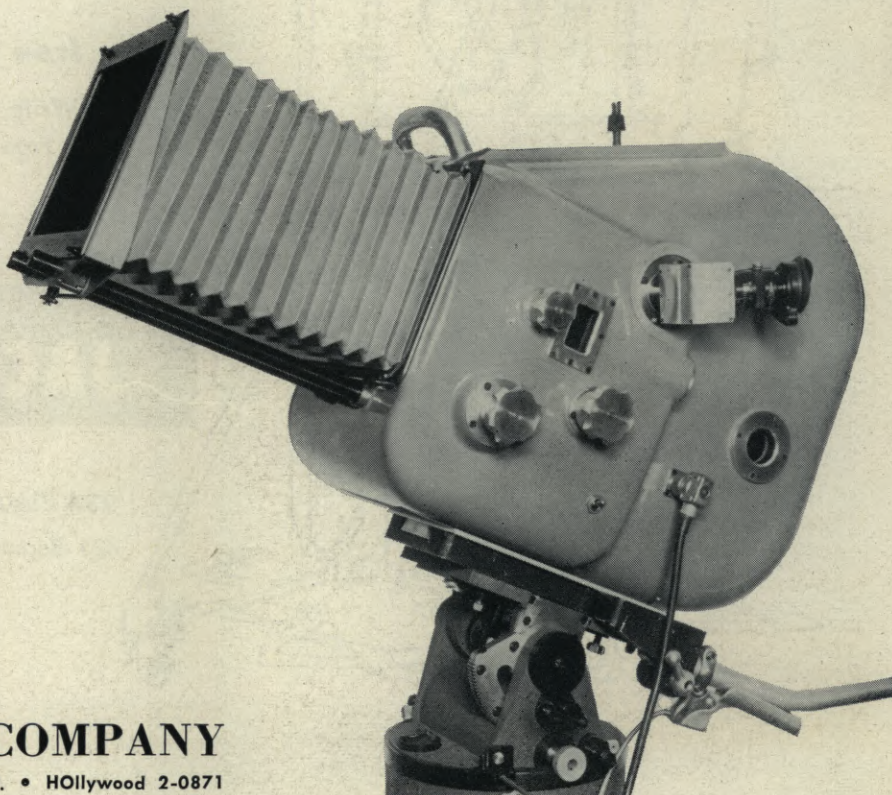
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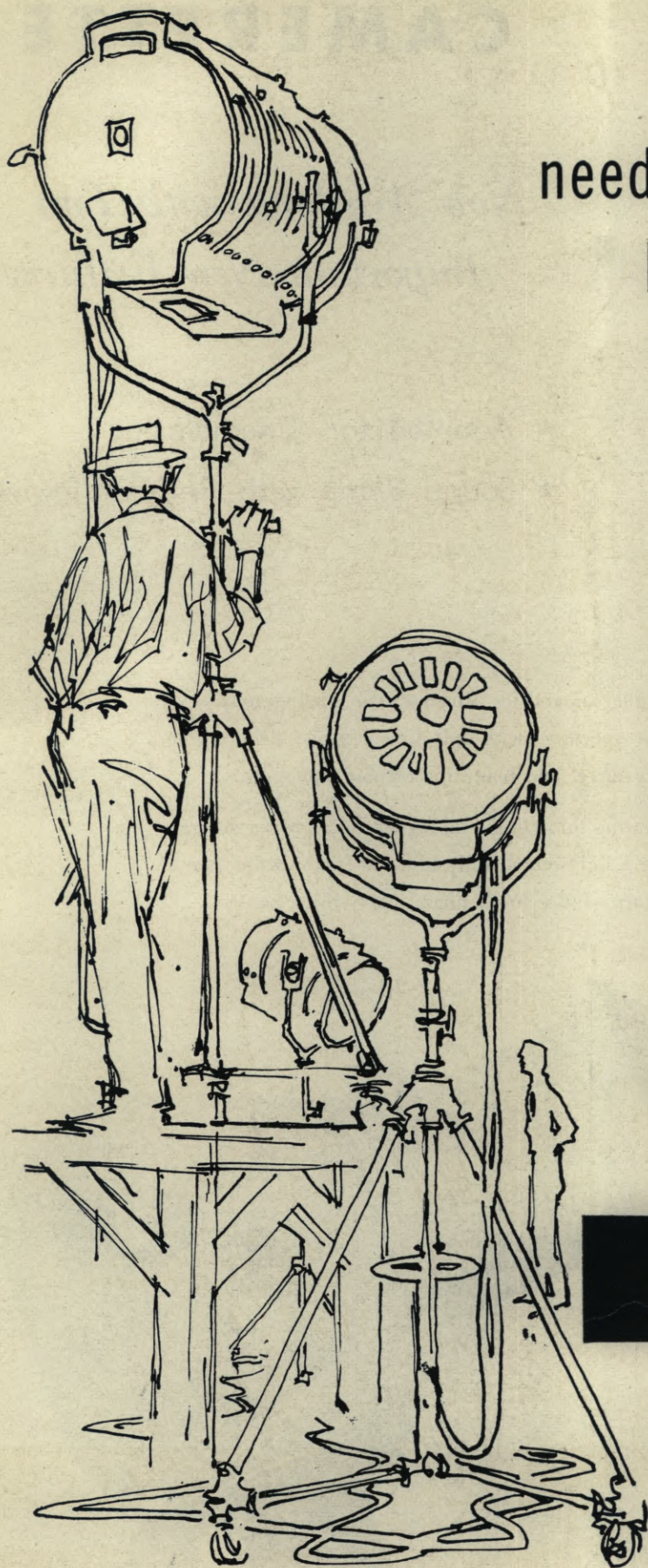
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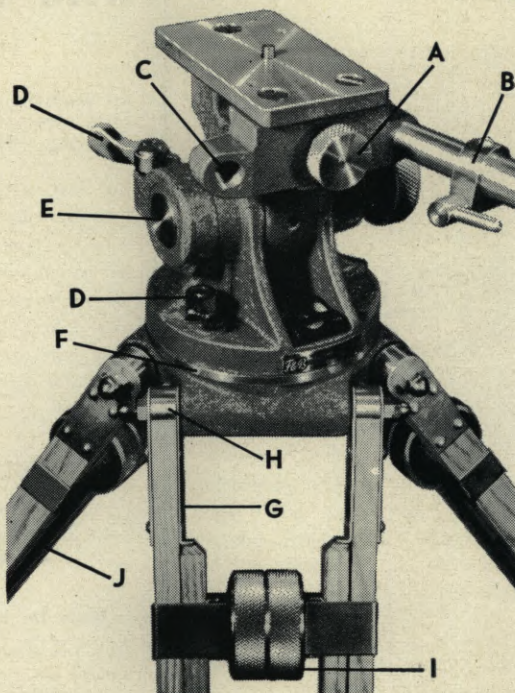


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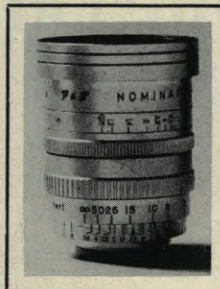
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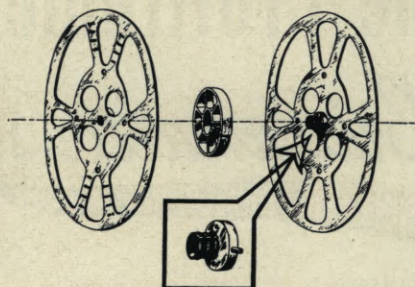
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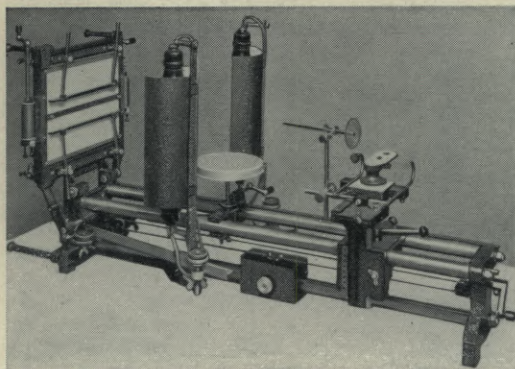
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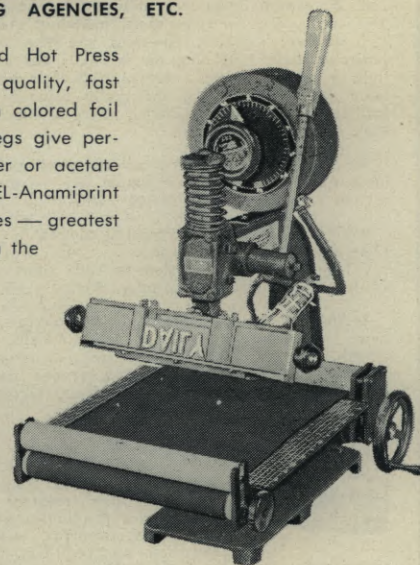
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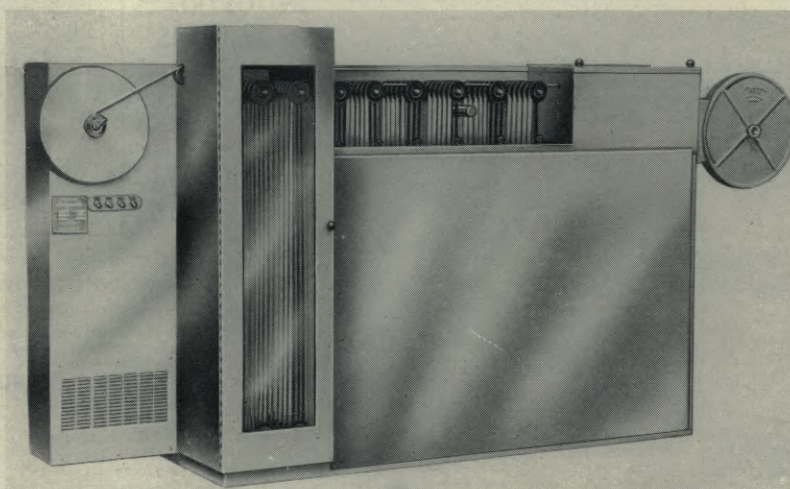
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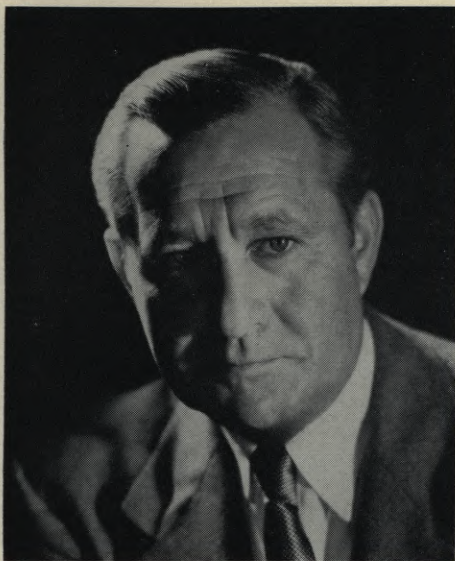
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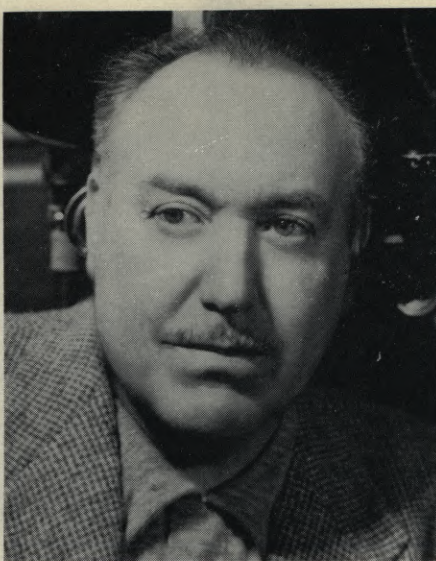
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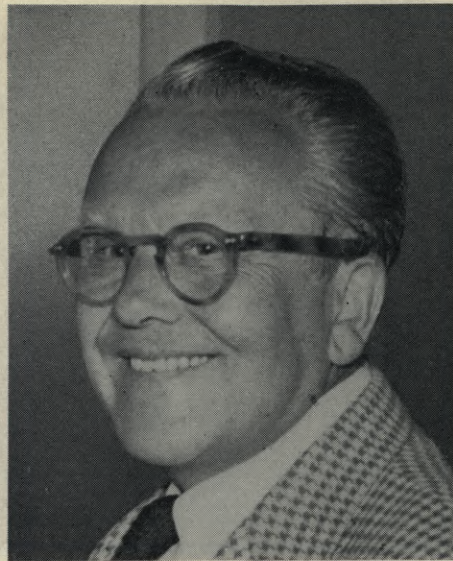
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ARTHUR EDESON, A.S.C.—was Douglas Fairbanks' favorite cameraman.



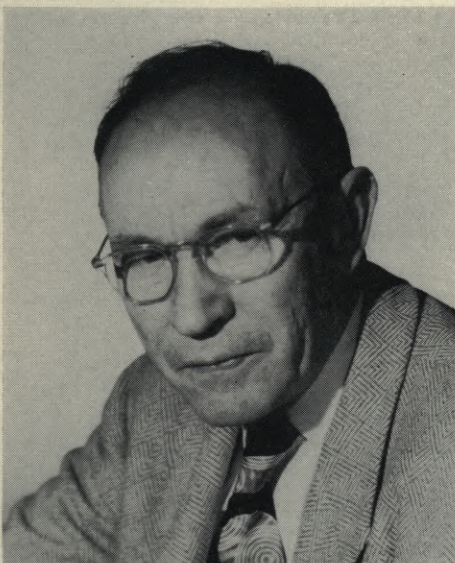
LEE GARMES, A.S.C.—photographed many of Von Sternberg's productions.



CHARLES ROSHER, A.S.C.—filmed most of Mary Pickford's early-day silent films.



HAL ROSSON, A.S.C.—Gloria Swanson considered him the best in the business.



JOHN SEITZ, A.S.C.—his photography contributed to Valentino's success.

Five Veteran Cinematographers Honored With "George" Awards

Men who filmed the epics of the silent days cited along with veteran directors, actors and actresses at the George Eastman House Festival of Film Artists.

A NEW AWARD for outstanding achievement in motion pictures was inaugurated last month, when the George Eastman House memorial to the late George Eastman of Rochester, New York, presented "Georges" to twenty well-known motion picture personalities for their outstanding contribution to motion pictures during the memorable "silent" era of 1915-1925. Honored in the award presentations were five cameramen, five directors, five actresses and five actors.

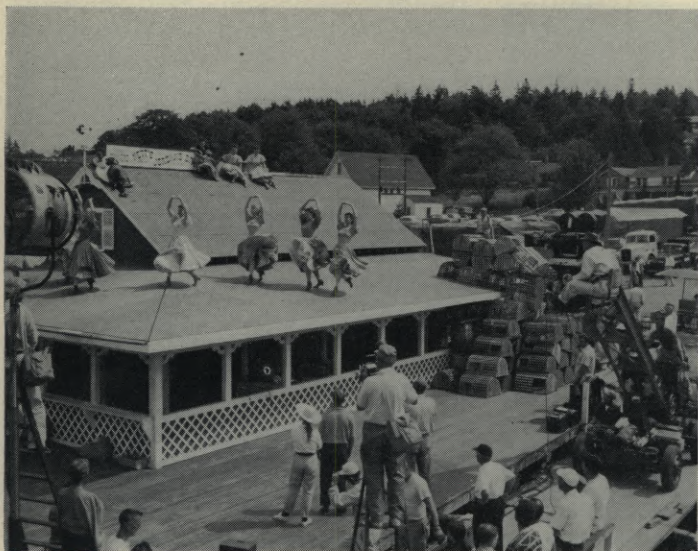
The five cameramen are Arthur Edeson, A.S.C., Lee Garmes, A.S.C., Charles Rosher, A.S.C., Hal Rosson, A.S.C., and John Seitz, A.S.C. Arthur Edeson was for many years Douglas Fairbanks Sr.'s cameraman. He directed the photography of such memorable Doug Fairbanks' thrillers as "The Three Musketeers," "Robin Hood," and "Thief of Bagdad." Lee Garmes photographed many of Von Sternberg's feature films

and is probably best remembered for his outstanding black-and-white photography of "The Duchess and the Waiter," starring Adolph Menjou.

Charles Rosher, who came to Hollywood from England, where he had won wide renown as a photographer, became Mary Pickford's favorite cameraman. Among the well-remembered Pickford films he photographed were "Heart of the Hills," "Pollyanna," and "The Hoodlum."

Hal Rosson became famous during the early twenties as Gloria Swanson's favorite cameraman. Following the flattering photography Rosson gave his first Swanson film, the famous and popular Gloria never allowed another cameraman to photograph her until contractual terminations sent Rosson to another studio. Hal photographed Gloria Swanson in such features as "Manhandled," "Zaza," and "A Society Scandal."

(Continued on Page 736)



SHOOTING a dance sequence on location at Boothbay Harbor, Maine. Behind the 55mm CinemaScope camera mounted on a crane at right is director of photography Charles G. Clarke, A.S.C.



ANOTHER VIEW of the same action. Here Clarke is lining up the shot which involves girls dancing on roof of seaside inn. Clarke, incidentally, is first photographer to use 55mm camera on a feature.



CLOSEUP OR LONGSHOT, the new Twentieth Century-Fox 55mm CinemaScope camera does a remarkable job first time out photographing "Carousel" with great clarity, depth and definition.



ON SCENES like this, TCF's 55mm CinemaScope camera produces an excellent image with little or no distortion, straight horizontal lines, and good definition to the extreme edges of the screen.

AND NOW 55MM

By CHARLES G. CLARKE, A.S.C.

IT WAS A TREMENDOUS personal thrill and at the same time a somewhat cautious experience to be handed the cinematographic assignment on 20th Century-Fox's "Carousel," the first motion picture to be filmed in 55mm CinemaScope. Pioneering any new process discloses many new problems. When you are told to "shoot" a multi-million

dollar production in a process that only a few weeks before was the object of drawing-board scrutiny, a few inner qualms are understandable. It is a compliment to those of us of the photographic branch that our studio executives take it for granted that we will carry an assignment through to success.

In the beginning it was decided to

film "Carousel" in both 55mm and the standard 35mm CinemaScope. This meant double set-ups for each shot. When the results became available for screening, our studio decided the 35mm version was no longer required, and thereafter we filmed the production only in 55mm CinemaScope. We opened "Carousel" on location at Boothbay

Harbor, Maine. The camera we used was a conversion of the old Fox Film Company's 70mm "Grandeur" wide screen camera developed some 25 years before. The aperture and race plate had been converted to 55mm, but many other details, such as the magazines, still retained the 70mm size. At first we encountered the normal mechanical difficulties to be expected with a new process on a made-over camera. But day by day we remedied these problems and eventually production continued with the smoothness associated with normal 35mm operation. Meanwhile, the laboratory was overcoming its problems and perfected its technique to the point where 55mm pioneering is at an end and the technique is definitely here to stay.

From the inception of CinemaScope by 20th Century-Fox in 1953 the studio, under President Spyros Skouras, Vice President in Charge of Production Darryl F. Zanuck and Technical Supervisors Earl Sponable, A.S.C., and Sol Halprin, A.S.C., has striven constantly to improve the process. During the past two years of film production at 20th Century-Fox we have had the advantage of the improved coupled CinemaScope lenses which replaced the original attachment type anamorphic lens.

It was early realized that because of the great magnification of the film on today's huge motion picture screens, greater definition had to be obtained somewhere. The theatres offering wide-screen projection, were, in effect, enlarging film beyond its normal resolution power. A logical step was to start with the negative. The film manufacturers have done about all that can be immediately expected with modern color films, so greater definition could only be obtained by going to a larger negative size. Hence, after experimenting with various size film—70mm, 65mm, etc.—it was decided to increase the present CinemaScope film by four diameters. This promised that maximum quality and sharpness could be obtained within the realm of the photographic objectives and portability of camera equipment.

At a cursory glance one would assume that doubling the width of 35mm film would result in 70mm film. A feature of the basic CinemaScope system is the narrower sprocket perforations, which, being smaller, allows more film for the picture image. These same perforation dimensions are used in the camera in this system, hence the result comes out 55mm.

At present, while 55mm projectors are being designed, the only prints available are taken from the 55mm negatives and reduced to standard 35mm CinemaScope. These prints can be shown in any theater equipped for the showing of

standard CinemaScope without any modification necessary to projection equipment. Even with these reduction prints, the projected film is completely free from grain, and the clarity, depth and definition has been improved approximately 50 per cent over standard 35mm CinemaScope. It is estimated that when 55mm projectors are available, the clarity, lack of distortion and definition will increase another 25 per cent over that of the "reduced" 35mm prints.

The new 55mm CinemaScope negative is exactly four diameters greater in size—twice the width and twice as high—so that reductions are made without altering the composition of the original negative. Actually this is greater negative area than afforded by some of the other wide films now in use or proposed, for while they employ a 5 or 6 perforation pull-down, the 55mm also has an 8-perforation or double frame height. Anamorphic lenses create the CinemaScope 1 to 2.50 ratio from the conventional frame size.

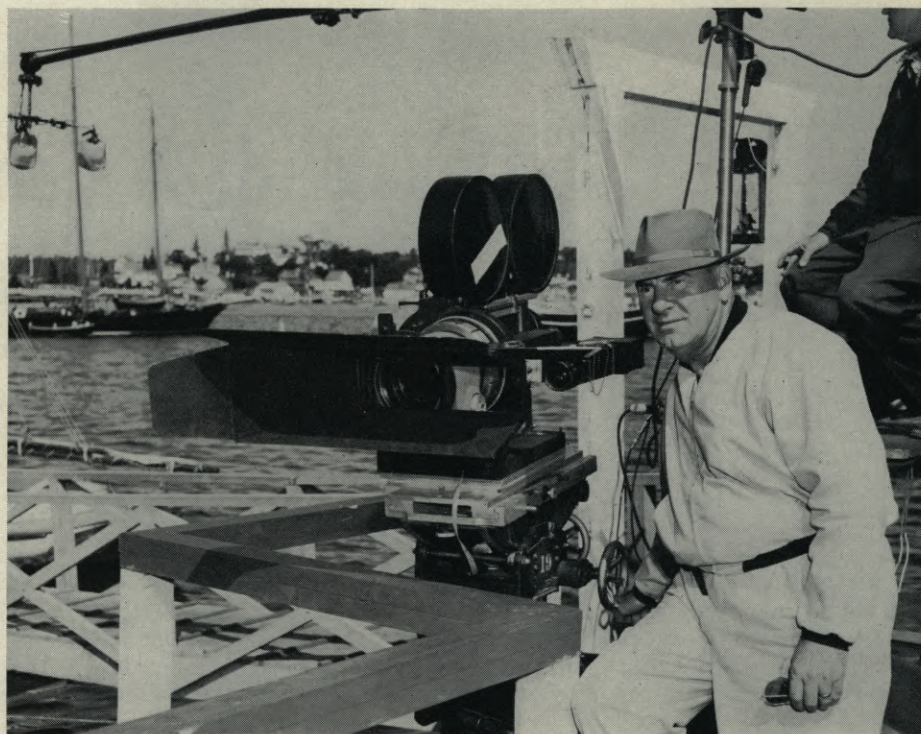
The photographic lenses are doubled in focal length over what is normally used in 35mm CinemaScope. In filming "Carousel" I used 75mm, 100mm, and 152mm coupled CinemaScope lenses. The 100mm is considered the "normal" lens, which was used for the majority of scenes. We used the 152mm lens for close shots and the 75mm when an extreme wide angle was required. This naturally suggests a problem of depth of focus, and after filming "Carousel"

under every possible type of condition I found the following true:

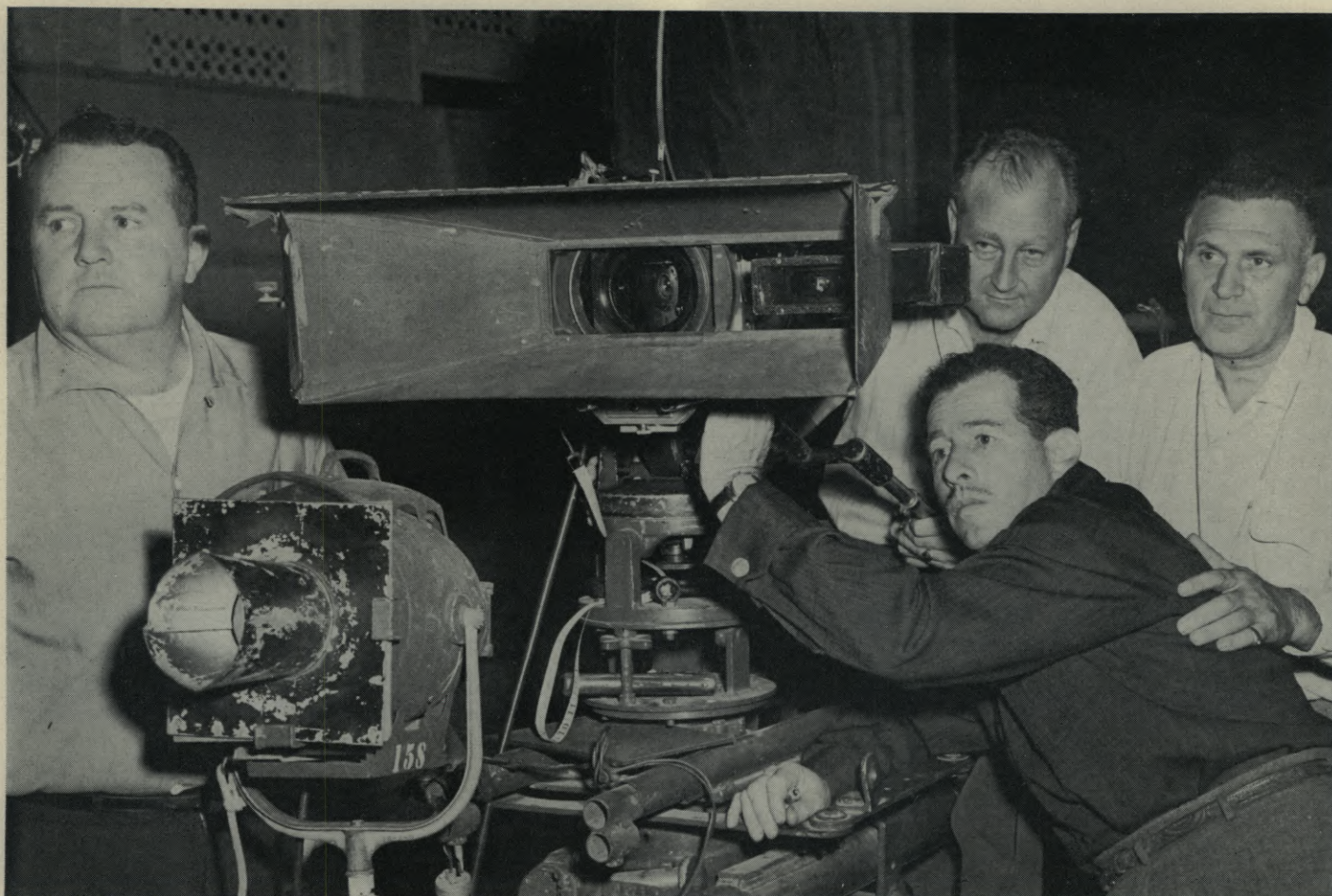
When the principal points of interest are sharp, such as the foreground actors, it is not necessary—in fact it is an advantage—that the background not be pin-point sharp. This creates a quality of roundness or stereoscopic effect that makes the artists or foreground objects stand out sharply from the background. Not so many years ago we cinematographers used to open our lenses and cut down the shutter to obtain this same effect. This is not to imply that there is no depth in our 55mm CinemaScope shots. Conversely, all who have seen the first demonstration reels of "Carousel" have commented favorably upon the remarkable depth. (Incidentally, I hear that these demonstration reels will be made available for screening by producers and exhibitors and others concerned, in the major cities of the world.) The longer focal length lenses normally permit a reduction of stop which compensates to some extent for the shallower depth. This has been borne out in shooting studio interiors where I have found I could stop down slightly more at a given light level.

It seems to be a characteristic of CinemaScope lenses that they tend to carry focus forward. As we learn this by seeing the results on the screen—whether in 35mm or 55mm CinemaScope—we drop the focus back of the principal action so that the true focus

(Continued on Page 726)



CHARLES G. CLARKE, A.S.C., who directed the photography of 20th Century-Fox's "Carousel," is shown here with the studio's prototype 55mm CinemaScope camera, which was used to film the entire production. Using the camera was as simple as using a 35mm CinemaScope camera, according to Clarke.



THE CAMERA "ROLLS" ON a scene for Twentieth Century-Fox's "Rains of Ranchipur," as the camera crew watches every detail to insure a satisfactory take. From right to left are Milton Krasner,

A.S.C., director of photography; operator Paul Lockwood; first assistant Al Lebovitz (dark shirt); and Larry Prather, second assistant cameraman. Focused on scene is studio's standard CinemaScope camera.

A Day With A Camera

An observer's account of a day spent with a camera and crew shooting scenes for "Rains of Ranchipur" at Twentieth Century-Fox studio.

By ALLAN BALTER

THIS IS A STORY of a day in the life of a studio motion picture camera. A Twentieth Century-Fox CinemaScope camera. It bears the identification number 15, and it recently completed the filming of "Rains of Ranchipur" under the direction of cinematographer Milton Krasner, A.S.C.

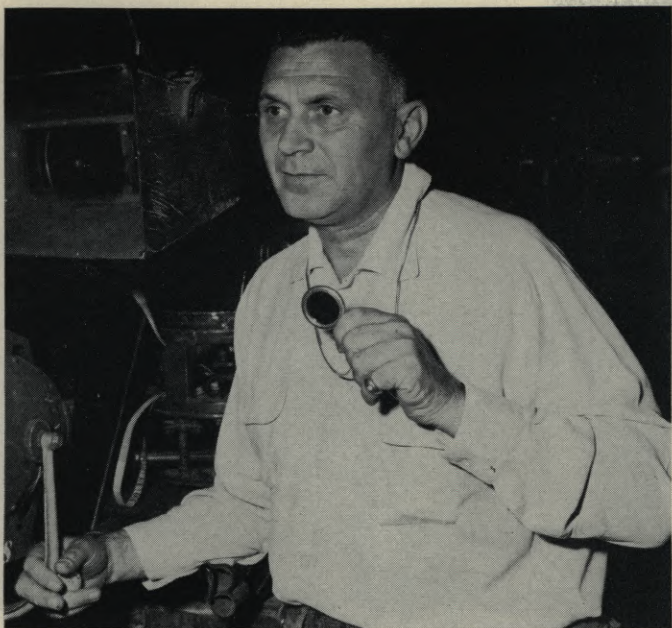
I followed this camera and its crew through an entire day's work recently,

starting at 7:45 one morning when I joined Milton Krasner, assistant cameraman Al Lebovitz and operator Paul Lockwood. I stayed with the camera and its crew the entire day as it photographed scenes for "Rains of Ranchipur," right up until around 6:00 p.m. that evening. I learned a great deal about feature film photography, but most important, I was able to ob-

serve first hand how the entire camera crew functions as a team in the production of a picture.

Like so many of the people in this industry who are not on what might be called "intimate" terms with a professional motion picture camera, I had always just sort of taken the big black "Kodak" for granted. Most everyone

(Continued on Page 731)



DIRECTOR of photography Milton Krasner, A.S.C., uses his viewing glass to check the set lighting.



FIRST ASSISTANT cameraman Al Lebovitz makes certain the aperture plate is clean before and after every shot.

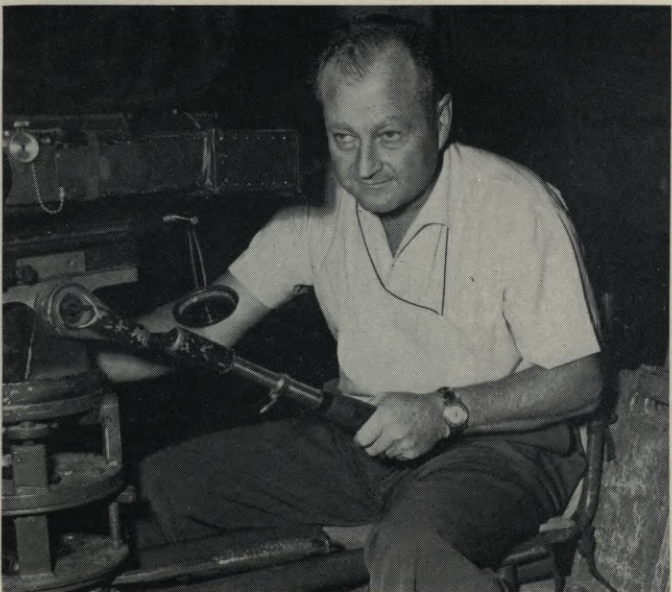


MILTON KRASNER keeps an eye on set lighting progress as the crane-mounted camera is being readied for the first shot.



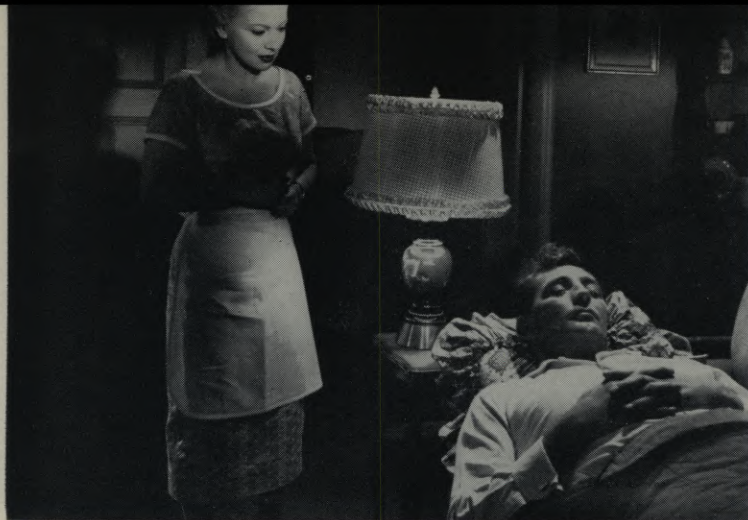
AN INTELLIGENT and experienced gaffer is the cameraman's best friend. Here Krasner and Lang give lights final check.

OPERATOR Paul Lockwood handled the camera during the takes.



IT'S A BIG set but the CinemaScope lens got it all.





FINE EXAMPLE of effect lighting by Frank Planer, A.S.C., for a scene in "Not as a Stranger." Note how well the natural light falling from the table lamp has been simulated.



THE EFFECT of candlelight falling on the faces of two players is successfully achieved here by Joseph LaSelle, A.S.C. Authenticity of such an effect depends upon proper direction of light and the right quality and volume.

Use Of Effect Lighting In Commercial Film Production

By CHARLES LORING

BUSINESS AND INDUSTRIAL films often require more attention to effect lighting than is necessary in entertainment films in order to lend greater visual impact to the product or service such films aim to exploit. Effect lighting, which might also be very properly termed "atmospheric" lighting, is exactly what the term implies: lighting that creates a desired visual or atmospheric effect in the scene, such as night, day, dusk, candlelight, etc. It is most effectively demonstrated in the average theatrical feature film, which affords the aspiring industrial cinematographer his best means of study of the subject.

The function of effect lighting in industrial films is not to achieve results that are tricky or consciously "arty," but to add realism and drama to the presentation of the idea, service or product which the film portrays. Today, the best industrial films show a sharp tendency to get away from the stereotyped "business film" approach of yesterday. The producers of these films are concentrating with greater emphasis upon realistic human interest situations against

which to showcase the client's products or service. To the production technician, this means that sunlight coming through a window in a scene must really look like sunlight; that firelight from an open fireplace must flicker realistically upon the faces of players appearing in the scene—perhaps toasting the client's marshmallows; and that when a table lamp or floor lamp is shown as the source of light in the scene, the players must appear to be lighted by those same lamps.

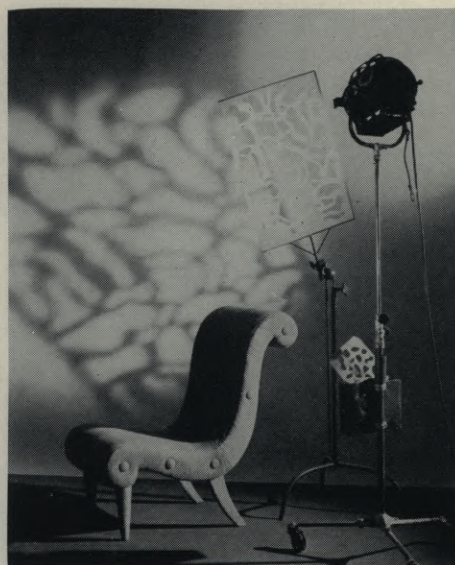
In developing true effect lighting, the first rule that should be observed is that such lighting must never call attention to itself; it might be subtle. Even in the more extreme cases, the lighting should always be subordinated to the action in such a way that it enhances or complements it, but never overwhelms it.

Let us consider first the use of lamps or other lighting units which appear in the scene as apparent lighting sources—units such as a chandelier, floor lamp or table lamp. These are known as "practicals" in the parlance of movie making and they are included in this discussion

because they require more precise handling than off-stage units used for illumination.

A lamp or lighting unit actually appearing in the scene as part of it must give the illusion of being the source—or part of it—by which the players and the set itself is lighted. It must therefore be brighter than anything which it illuminates. In order to achieve this effect, strong photoflood lamps replace the customary light bulbs and a sufficiently dark lampshade is used so that the intense light from the photofloods will not "burn up" that area of the scene. Spot-

(Continued on Page 724)



THE CUKALORIS is an effective tool for achieving certain lighting effects on walls, etc. The "cookie" is used unusually close to wall here only to show the lighting pattern obtained.

EASTMAN

PROFESSIONAL

MOTION PICTURE

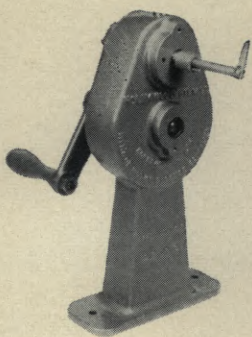
FILMS

W. J. GERMAN, Inc.

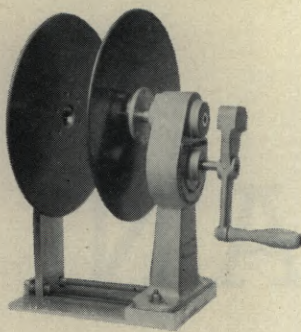
John Street
Fort Lee, New Jersey

6040 N. Pulaski Road
Chicago 30, Illinois

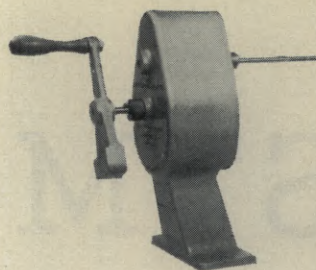
6677 Santa Monica Blvd.
Hollywood 38, California



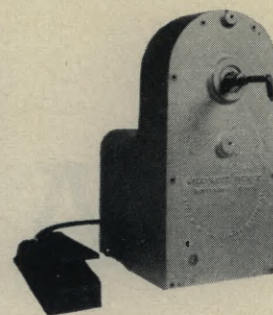
hand rewind



negative rewind set



differential rewind



power rewind

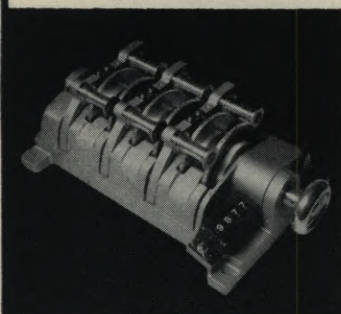


precision film editing equipment

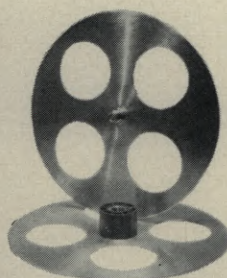
HOLLYWOOD FILM COMPANY

HO 2-3284
956 NO. SEWARD ST.
HOLLYWOOD 38
CALIFORNIA

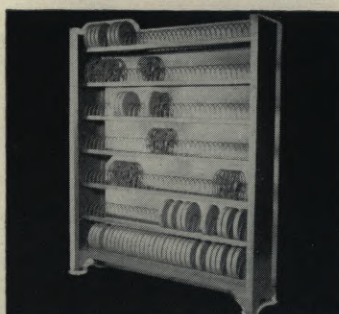
synchronizer



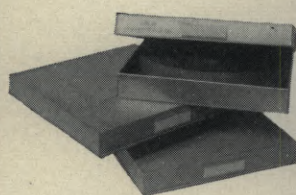
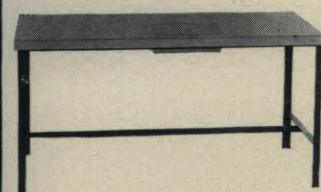
split reels



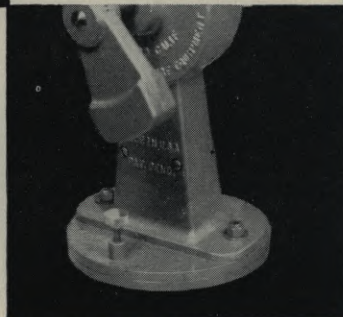
film racks



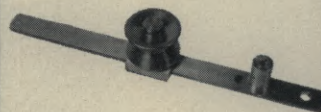
editing table



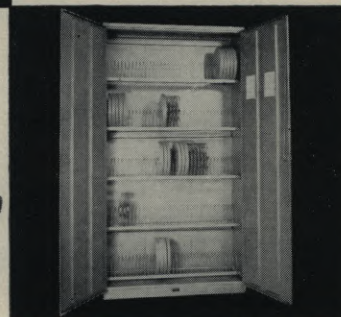
vault cans



swivel base



tightwind



film storage cabinet



at better dealers everywhere

New Portable VistaVision Camera

New lightweight job affords same flexibility in shooting as when using an Eyemo or Arriflex for standard 35mm.

By ARTHUR ROWAN

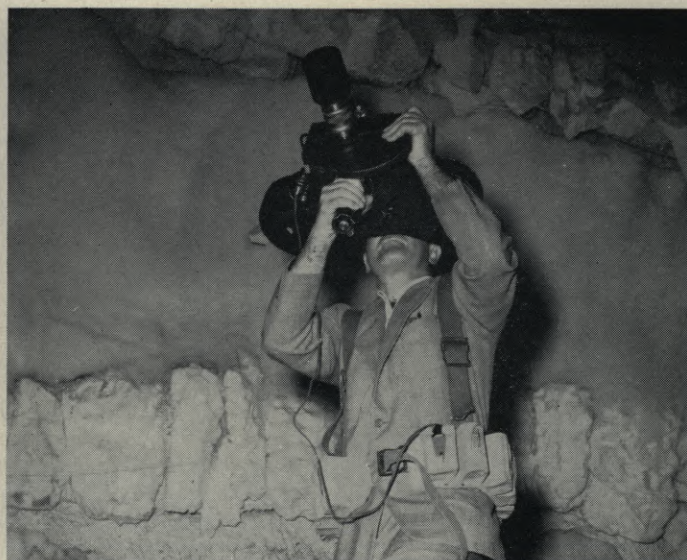
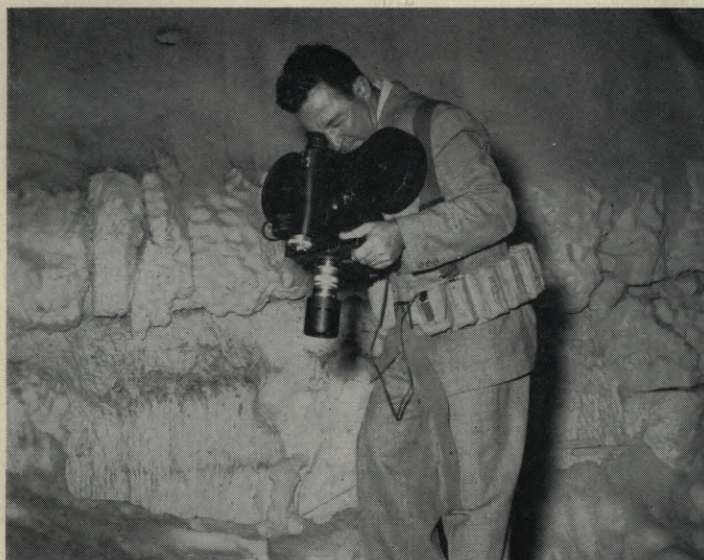
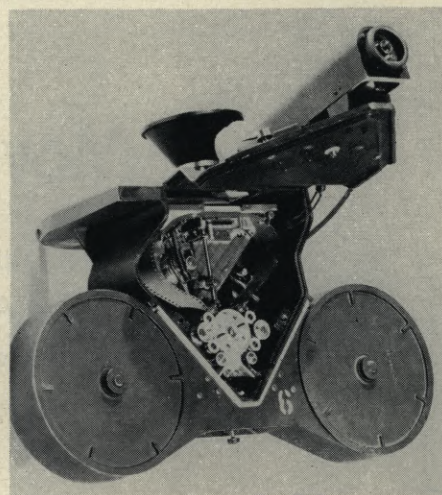
THE "HAND-HELD" CAMERA, so-called, still is one of the important tools in feature film production. It provides the cameraman with a compact, lightweight camera for use in locales where the larger studio camera cannot be used, on remote location exteriors where it is almost impossible to bring in the larger camera, or for making special closeup shots as in fight scenes, boxing matches, etc. In standard 35mm film production, such cameras as the Eyemo, Arriflex, Camerette, Fairchild, etc., are used.

When Paramount studio developed and put into use the revolutionary new VistaVision camera, which has the negative traveling horizontally instead of vertically through the camera, it automatically created a need for a light, hand-held version of the same camera for production purposes. The studio's technical departments immediately set to work on the problem, and they recently perfected a hand-held, double-frame VistaVision camera having the

ultimate in compactness and simplicity. Its net weight with a loaded magazine is but 17½ pounds. The compact electric motor is driven by 28 volts of D.C. current, which may be supplied by power pack, storage battery, or a convenient 18½ pound battery belt worn by the camera operator. This battery belt has a capacity that will operate the

(Continued on Page 728)

CAMERAMAN Till Gabbani (top, right) is shown operating the new hand-held VistaVision camera. Note rotary turret on front of viewfinder. PHOTO AT LEFT shows door on top of camera opened to reveal interior which features central sprocket feed and takeup.

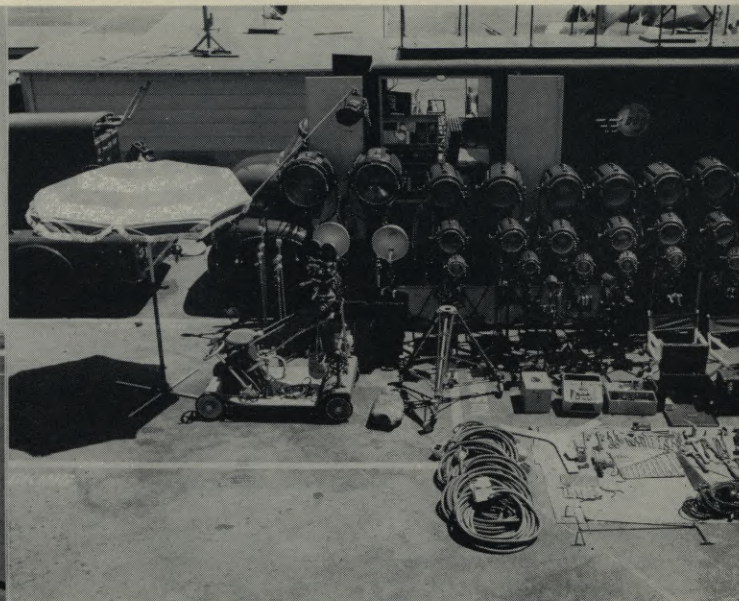


PHOTOS ABOVE show ease with which new portable VistaVision camera may be used in any position. Net weight with loaded

magazine is only 17½ pounds. Camera motor is driven by power supplied by 28-volt battery belt worn by operator.



VIEW of some of the equipment carried in the special transport designed by author for motion picture unit of the Douglas Aircraft Co., Inc., Santa Monica, Calif. Railing around top gives protection to cameramen when shooting there; is collapsible.



ANOTHER VIEW of the inventory of equipment, each piece of which fits snugly into its allotted space within the van. Here also may be seen the smaller of the two van compartments, and the 700-pound dolly with Mitchell camera mounted in place.

Movie Studio In A Truck

All the equipment necessary for full-scale film production by Douglas Aircraft Company is transported to locations in a specially designed mobile carrier that provides ready accessibility to any item, be it camera, lamp or dolly.

By FRANK J. ROH, JR.
Douglas Aircraft Company, Inc.

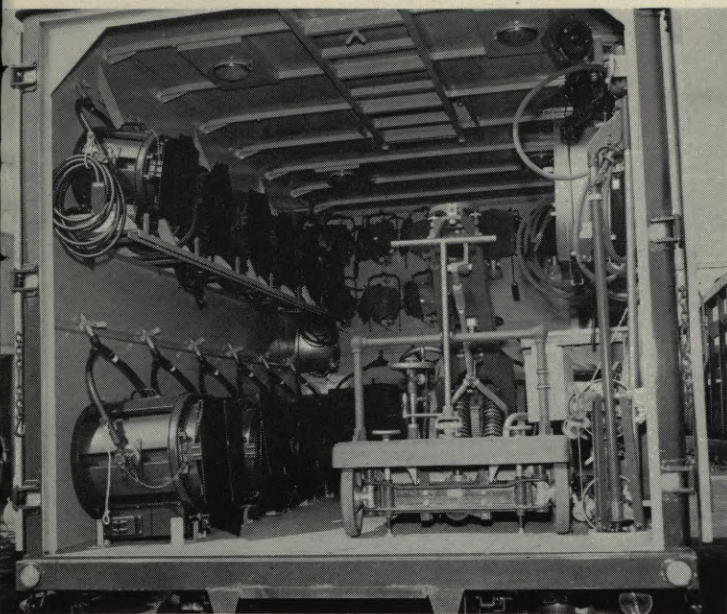
FILM PRODUCTION in the aviation industry today demands the same equipment and facilities that the major studios have found important to speedy and economical film making. This is especially true because much of this film production, which is documentary in character, is done on location rather than in a studio. Some examples of our recent production work at Douglas Aircraft Company in Santa Monica include a documentary of the global flight of the famed Douglas C-124's from Korea to Germany, World Record Speed Run of the F4D "Skyray" at Salton Sea, and the recent 500 kilometer closed course World Record Speed Run at Edwards Air Force Base in October, 1955, by the Navy's Midget Attack Bomber, the A4D "Skyhawk." In addition, of course, there was

the usual motion picture assignments that come to us daily such as recording some new phase of aircraft production, testing, engineering, first flights of new craft, and aerial records of all planes flown in test flights.

Long ago we recognized the need for a suitable mobile unit that would enable us to transport all the necessary production equipment for the type of work we do, yet one that would be so planned that almost every item equipment would be readily accessible without the need for unloading the carrier entirely. Moreover, we required mechanical assistance for loading and unloading such heavy pieces of equipment as our 700-pound camera dolly, heavy lighting units, etc. Last but not least, the unit should provide on the roof a shooting platform that

would permit us to photograph from sufficient height in order to properly cover such action as plane takeoffs and landings. So, we set about designing and building just such a mobile unit. The complete job is illustrated in the accompanying photos.

The particular problems encountered by the documentary motion picture unit vary greatly with each set-up; therefore, taking this into consideration, and keeping the keynote of accessibility for all the equipment as the most desirable feature, the design of the truck was worked out with some excellent help from Standard Carriage Works of Los Angeles, who had previously built many transport units for the motion picture industry. Standard Carriage was very interested in our problems and worked closely with



INSIDE VIEW of van showing how each piece of equipment is secured in place, arranged in orderly manner. At right is workbench for making "on location" repairs to equipment. Unit is 11' 5" high; 8' wide, 24½' long and weighs 22,960 pounds when fully loaded.

us in designing a compact mobile unit that would contain the following: a shooting platform with collapsible railing, a complete work shop, portable generator to supply 110V power, film storage, etc.

Starting with a standard cab-over-engine Ford truck, the chassis was lengthened 3'6", and the special box or van body was then constructed. Each lamp, stand, length of cable, etc., was carefully measured in relation to the interior dimensions of the truck body. Finally a two-section body was deemed best, i.e., a small forward section for storage of all the stands, reflectors and the 115V auxiliary power plant, while the rear, or larger space would be used for the lamp heads and camera equipment, work bench, film storage etc.

The interior design was worked out through careful study of the particular needs of the company's motion picture unit in relation to location and the accessibility, in that each single unit of equipment had to be instantly removable whether it was the huge Mole-Richardson 10K's or the babies and their Blue Comet booms, or one of the skypans; so the design for the interior started with the placement of the two largest lamps, the 10K's. It was decided to place these as near the center of the truck, fore and aft, as possible. They were located up against the dividing wall between the forward and aft sections. The smaller lamps were hung on individual brackets on this forward wall.

Then the seniors were placed individually on the floor along the left side of the van opposite the work bench. The juniors were mounted individually above the seniors, leaving room for mounting two of the booms between them.

All-steel welded construction throughout makes this an ideal set-up as can be

ascertained from the accompanying photographs, for each mounting is rigid and becomes a part of the van with all the lamps actually resting on rubber shock mounts.

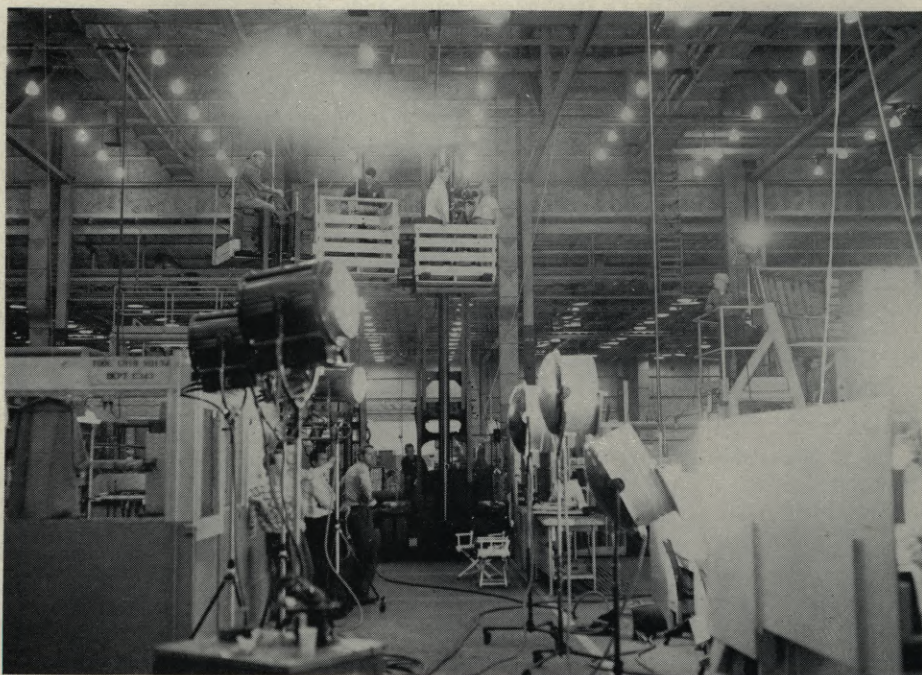
The camera dolly rests in the center of the van and is held firmly in place. The floor is reinforced with ¼" steel plate to prevent floor sag at this point. Also, there is an Anthony hydraulic lift gate at the rear to aid in loading and unloading the camera dolly and other heavy equipment . . . a real work-saver.

Cable, as anyone knows who has ever handled it, weighs considerable, and so cable boxes were designed and constructed between the forward wheel base and the rear wheel base, so that the bottom of the boxes is only 18" off the ground. This cuts the energy necessary for lifting way down and greatly facilitates handling 1800 feet of 4/0 cable in 100 foot lengths, plus plugging boxes and 500 foot "3-wires" by reducing the distance from the ground to storage area and vice versa.

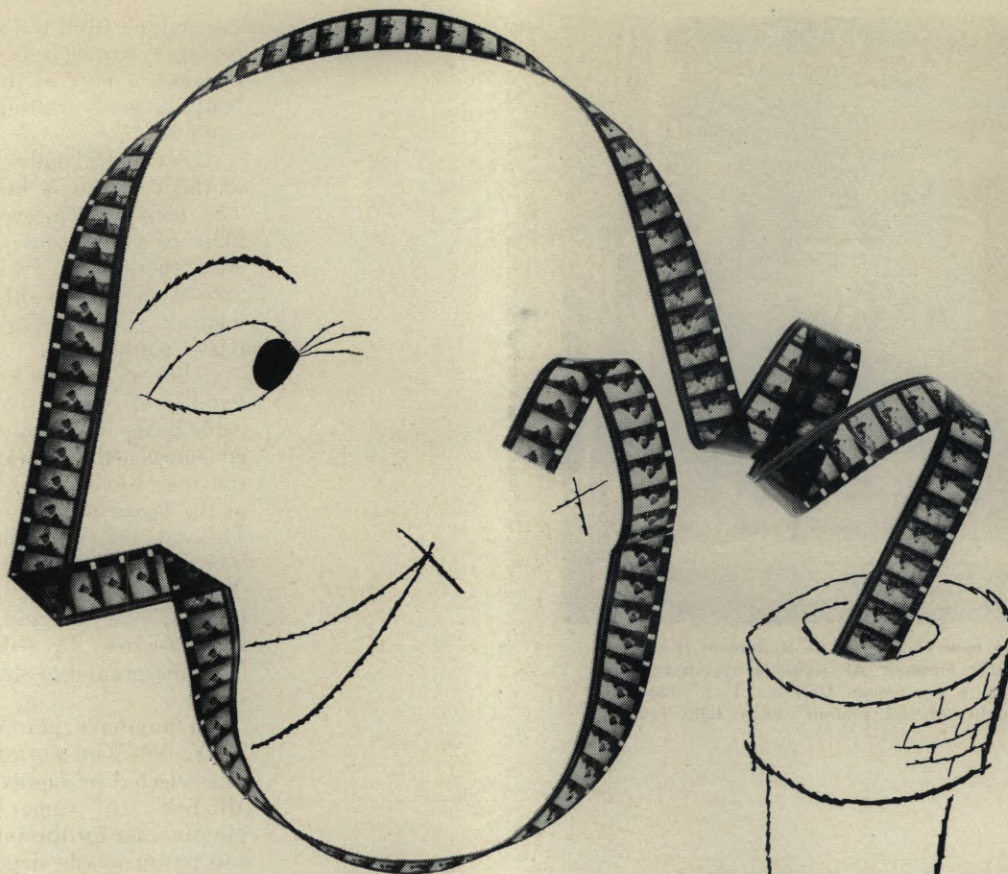
An auxiliary power plant, the Onan 115V, 600-Watt portable generator unit, was selected to supply power to run the Mitchell "16" camera when necessary, illumination for the interior of the truck, and power to run drill motors or soldering irons, etc., for repair jobs. This portable generator plant also supplies power to the refrigerator unit and to the two-way radio which is used for communication to the flight tower, the planes on the field and for emergency needs.

There is a collapsible steel safety railing on the roof which protects the cam-

(Continued on Page 726)



TYPICAL OF locations encountered by Douglas Aircraft Company's Film Unit is this interior of one of company's assembly plants. Production truck enabled film makers to transport all necessary equipment to location in one trip and set it up for use in a minimum of time.



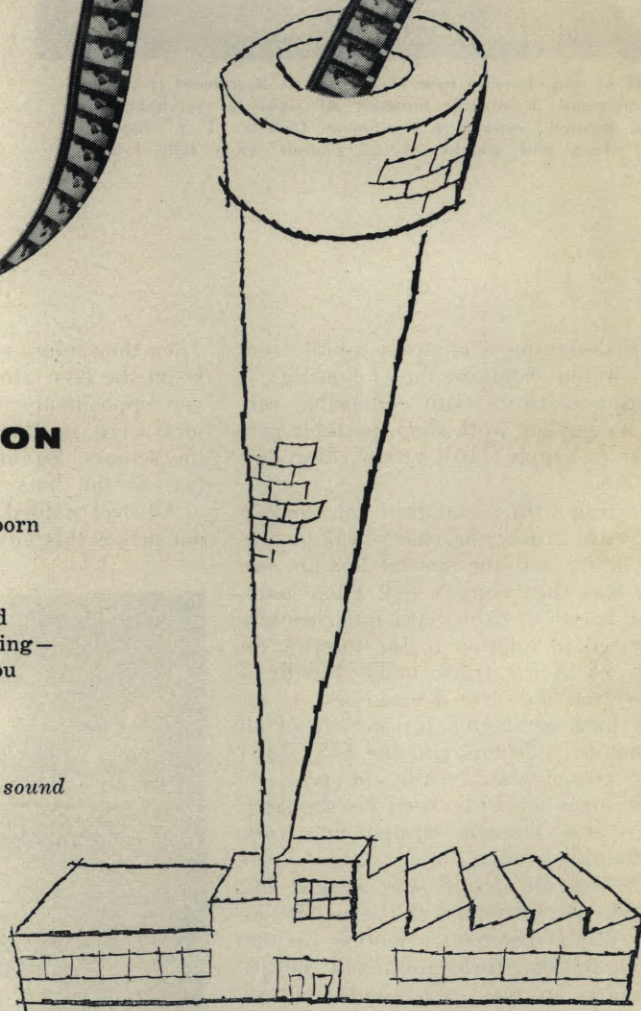
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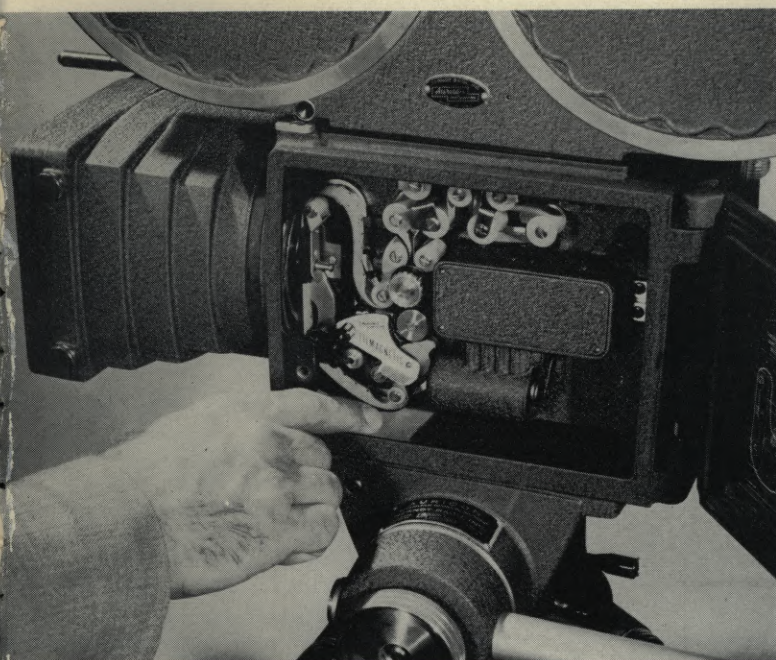
PRECISION

FILM LABORATORIES, INC.

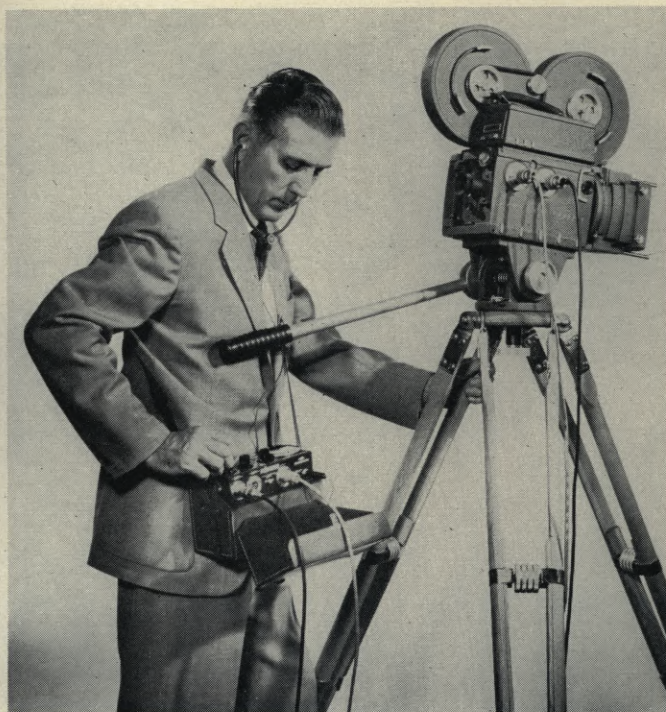
21 West 46th Street, New York 36, New York

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In everything, there is one best . . . in film processing, it's Precision



FILMAGNETIC twin-head camera unit installed in Auricon camera. Finger points to pre-stripped magnetic sound track film, which receives both optical picture and synchronized sound track at same time.



WEIGHING but 7 pounds, the portable Filmagnetic Model MA-10 amplifier is easily carried in its trim cowhide leather case with shoulder strap. Self-contained batteries operate amplifier for continuous period of 50 hours.

Magnetic Recording For Auricon Cameras

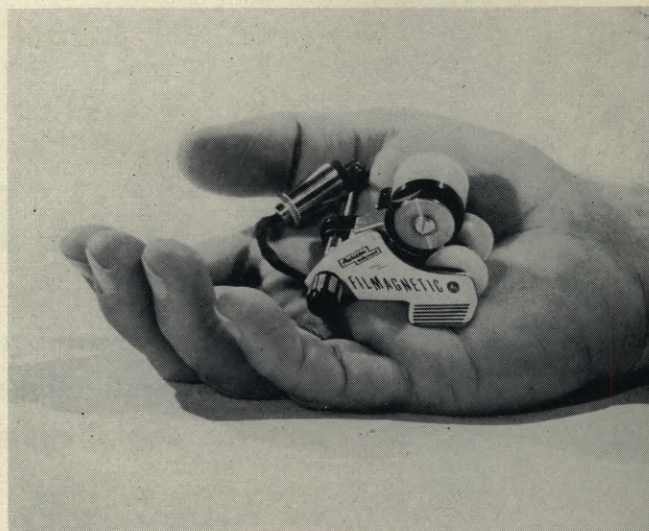
Now optional feature for new or
existing Auricon S. O. F. cameras.

IT WAS INEVITABLE that sooner or later all the advantages of magnetic recording would be incorporated into single-system motion picture cameras, replacing optical recording which has been the standard until now. Recently there was announced in *American Cinematographer* a camera of European make which featured a coupled magnetic film recorder. And now, Berndt-Bach, Inc., makers of the famous line of Auricon motion picture sound cameras, has announced the availability of magnetic recording as an optional feature for factory installation on all new or existing Auricon sound-on-film cameras.

After being installed at the factory in any Auricon camera, the unit, which is trade-named "Filmagnetic," can then be temporarily removed without the use of tools, thus providing a choice of high-fidelity optical or magnetic sound tracks.

Auricon Filmagnetic produces lip-synchronized "talking pictures" and music of quality on 16mm black-and-white or color film pre-stripped for magnetic sound before it is exposed to light.

The high-fidelity sound reproduction possible with Filmagnetic should be sweet music to the ears of the professional



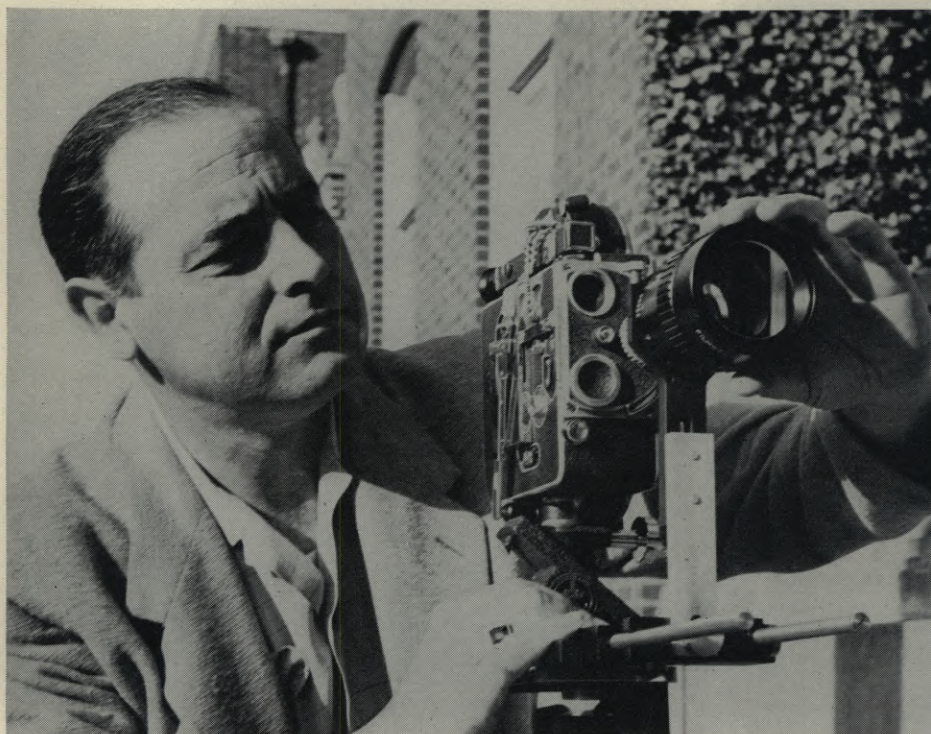
AURICON FILMAGNETIC twin-head sound recording-reproducing unit weighs but 4 ounces, will record high-fidelity speech or music. Once installed in an Auricon camera, it may be quickly removed to permit use of optical S.O.F. recorder.

film producer, who now for the first time has his choice of single-system magnetic or optical sound track with his picture—on the same film at the same time.

The complete Filmagnetic outfit consists of a highly functional magnetic sound-on-film camera recording unit weighing only 4 ounces and a compact 7-pound amplifier neatly fitted into a handsome cowhide-leather carrying case, as may be seen in photos above.

Perhaps Filmagnetic's greatest attraction for the pro-

(Continued on Page 722)



THE FILMORAMA anamorphic lens for 16mm cameras produces a picture with an aspect ratio of 1-to-2.68—greater than CinemaScope. Here Tullio Pellegrini adjusts focus of the Filmorama mounted before his Bolex H-16.

Filming With Filmorama

An amateur movie maker's first experience with the Bell & Howell "Filmorama" wide-screen lens for 16-millimeter cameras.

By CLIFFORD HARRINGTON

THOUSANDS OF amateur photographers have made movies of San Francisco over the years but few, if any, have filmed it as did Tullio Pellegrini. His version, "San Francisco," was shot in the Bell and Howell Filmorama 16mm wide-screen process.

An indication of this San Franciscan's success with his first effort in the new 16mm wide-screen format was the enthusiasm with which his picture was received by nearly 500 critical amateur filmers at the recent "Filming for Fun Fiesta" held recently in San Francisco.

Production of the 16mm color picture with magnetic sound-on-film presented more of a challenge than most amateur movie makers have to face. Pellegrini had to learn to plan his shots with the wider dimension of the auxiliary wide-screen lens always in mind. In addition, he had to choose subjects which would be suitable for wide-screen treatment. In many instances careful selection of camera angles turned otherwise commonplace scenes into dramatic wide-screen material.

The film is a picture tour which any

visitor to the city might make. After a brief glimpse of several civic buildings, we see such landmarks as Coit tower, Fisherman's Wharf, nearby Alcatraz prison and Treasure Island.

Pellegrini introduces a bit of history with a still photograph of the Panama-Pacific Exposition held in 1915. A lap-dissolve to a long shot of the same area today shows the old Palace of Fine Arts surrounded by row after row of houses and apartment buildings. Also included are wide-screen studies of such well-known places as the Cliff House, Playland, Golden Gate Park, Fleishhacker Park and Chinatown.

Pellegrini takes his viewers for a ride on a cable car, and on a scenic trip by auto down a street which has been described as the most crooked thoroughfare in the world. Within the length and breadth of an average city block the pavement makes eight hairpin turns down a steep hill. The picture concludes with shots of the Golden Gate bridge at sunset, and night shots of world-famed Market Street aglow with lights.

Through the skillful use of the Filmorama lens, plus extensive planning and careful editing, Pellegrini has created a smooth flowing, fastly paced picture. He first prepared his script so that his continuity would be worked out before he started. Then he spent two months shooting the film.

The picture is tightly knit. Pellegrini used many lap-dissolves and bridging shots taken from his moving automobile to tie the scenes together. It is interesting to note that all his special effects were made in the camera. He kept static shots, such as those of the civic buildings, at a minimum; these seldom last more than three and one-half seconds on the screen.

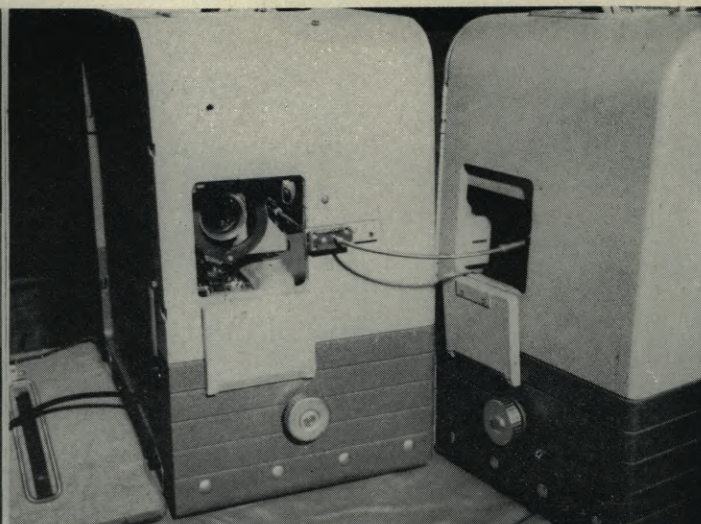
The picture is kept moving smoothly by tying several scenes together with transitional devices. For example, in a sequence of quick glimpses of signs at Fisherman's Wharf the last shot is of a sign shaped like a fish. He quickly follows this with a shot of a real fish on the counter of a sidewalk stand.

To shoot scenes from his moving car while driving alone, he constructed a special bracket for his camera. The bracket attaches to the molding around the windshield and is constructed from scrap wood and strips of metal, as may be seen in the accompanying photograph.

Of all the sequences, perhaps the most difficult to photograph from the standpoint of wide-screen was that of Chinatown. Few shots that the average traveler would make are suitable for the new



MUSIC AND sound effects were recorded on a master track of 16mm striped film, prepared so that it synchronized with the picture. For this, Pellegrini coupled two sound projectors together, using a



flexible cable, as shown above. Picture at right shows the interlocking cable in closer detail. Previously, all sound for the film had been recorded on a portable, battery-driven recorder.

format, he found. Pellegrini mounted the camera on its bracket within his car and filmed the long establishing shot of narrow Grant Avenue as he drove along the street. By shooting from the middle of the street he took advantage of its maximum width.

Then he concentrated on closeups of oriental architecture and sculpture. Often he would tilt the camera to include two or more objects in an interesting composition. One such shot contrasted the oriental and occidental worlds by showing simultaneously the cross on a Chinese Catholic Church and the ornate roof of an oriental building.

For one medium shot of a street scene which he believed he ought to have, Pellegrini was perplexed. The area that he wanted to photograph was too narrow for the wide-screen lens. He noticed, however, that the shot he wanted was reflected in a store window. By moving his camera until he included this reflection, he not only got the necessary width, but also captured an unusual effect.

San Francisco's zoo was an ideal subject for wide-screen interpretation. Most animals, Pellegrini observed are generally longer than they are tall and thus tend to fit the dimensions of the wide-screen picture.

Pellegrini coupled a telephoto lens with his wide-screen lens to get unusual full screen closeups of the animals. One shot that is especially striking is of a tiger pacing back and forth at the edge of his grotto.

Filming San Francisco's venerable cable cars is an almost mandatory task for every person who carries a camera around the city. But few have succeeded in obtaining such startling results as

Pellegrini did with the Filmorama wide-screen lens.

He made shots from the streets and from inside one of the cable cars. These brief shots were edited so that they pick up in tempo. Finally, he cut in shots he had taken from his car. The sequence gives viewers the impression that they are at the front of a cable car as it rumbles over San Francisco's precipitous hills.

Most dramatic of all the sequences is the ride down the crooked street. Pellegrini first shows viewers a long shot of the street to establish the locale of the action. An automobile is shown negotiating the dangerous curves. Then we are taken inside his car for the hair-raising

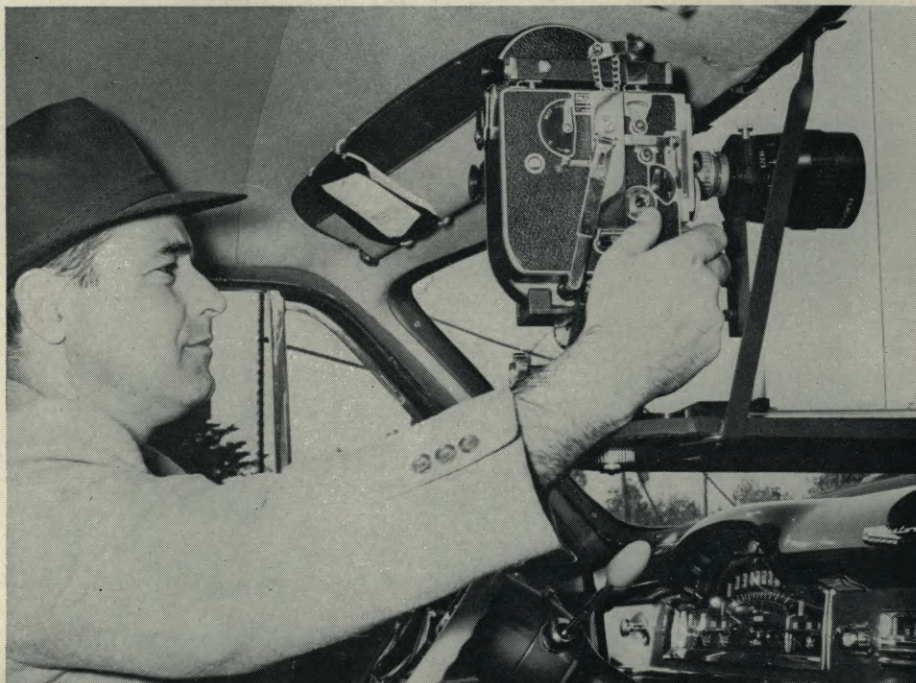
ride down the hill. The sound of screeching tires enhances the pictorial effect.

To add to the thrilling aspects of the ride, he shot this sequence at fourteen frames per second. When the sequence is projected at the normal twenty-four frames per second, the speed of the car is nearly doubled.

Pellegrini learned much from his initial use of the Filmorama lens. Panning must be done more slowly, he found. The widening of the picture amplifies any camera movement. While panning, the object being followed must not be too close to the camera or a jerky motion will result.

In his initial experiments with the
(Continued on Page 722)

MANY OF THE SHOTS made by Pellegrini for his production, "San Francisco," were shot from his car while driving. Camera, fitted with the Bell & Howell Filmorama wide-screen lens, was mounted in the car on the special bracket shown here.



The Drama Of Color

The value of color in the motion picture, as in painting, is two-fold. It functions both decoratively and expressively.

By NADINE PIZZO

COLOR AS AN INGREDIENT in cinematography is a vast and complex subject which can be discussed from many angles, both technical and creative. Here I shall analyze the nature of color and its uses from the dramatic point of view, both because the average amateur is uninstructed and inexperienced in this usage of color, and because the dramatic handling of color represents one of the highly creative facets of what is potentially one of the most expressive of all art forms.

At this point it might be well to ask, "What is color?" It is not, as so many amateurs think, mere superficial brilliance or prettiness, something that registers with maximum brightness upon a strip of Kodachrome. Color is emotion! By means of our sense of hearing we are capable of responding in infinitely varied emotional degrees to sound or music. In the same manner, we are enabled to experience the full range of emotion through our capacity to see color. Colors, individually, have emotional connotations, both general and specific. The sensuous scope of color, when used in color relationships, is multiplied a thousand-fold. Compare the basic colors



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with the notes in the musical scale. Our vast and varied musical literature is proof of the expressive potential of those few fundamental sounds. It is no exaggeration to assert that color provides us with a similar potential for creative expression.

The value of color in the motion picture, as in painting, is twofold. It func-

tions both decoratively and expressively. While color in its decorative sense provides superficial interest and eye-appeal, it is only in its expressive aspect that it becomes a significant instrument of interpretation. Color as mere surface decoration is definitely subsidiary to color as an expressive ingredient. Only when it is understood and utilized in this deeper sense does color become one of the fundamental elements in the cinematographer's art. The ultimate purpose of the motion picture is to establish a direct and sustained communication with the audience. Color, because of its emotional persuasiveness, is one of the most powerful means for achieving this aim.

My own particular background for understanding the color demands of cinematography includes both easel painting and designing for little theater. The motion picture is akin to both of these art forms. As a pictorial medium it must observe many of the laws of painting; as an essentially theatrical expression it has much in common with the stage. The dramatic usage of color in the motion picture is quite similar to its use in the theater. As upon the stage or on the surface of a canvas, color in the motion picture is derived from two sources: the actual colors of the subjects and the quality of the light that is trained upon them. Any given hue will have one effect if fully lighted, another when dramatized by the type of illumination referred to in painting circles as "chiaroscuro." This, literally translated, means light-dark; and is eloquently demonstrated in the paintings of Rembrandt. Still further variations may be achieved by the use of colored gelatins over the lights. We therefore have the two elements that give us our final color result: the basic color, which we arrange in expressive relationships; and the illumination, which is the tool we manipulate to produce our ultimate color magic.

The primary considerations in planning the color scheme for any movie are the subject and the predominant

(Continued on Page 729)

IN SETTINGS, whether they be outdoor locations or indoor sets, appropriateness must always be the final criterion. In a landscape setting a place is selected that is suitable for the action involved and having the proper color elements to support the mood of the sequence, as in this dramatic scene from 20th Century-Fox's "The Tall Men."



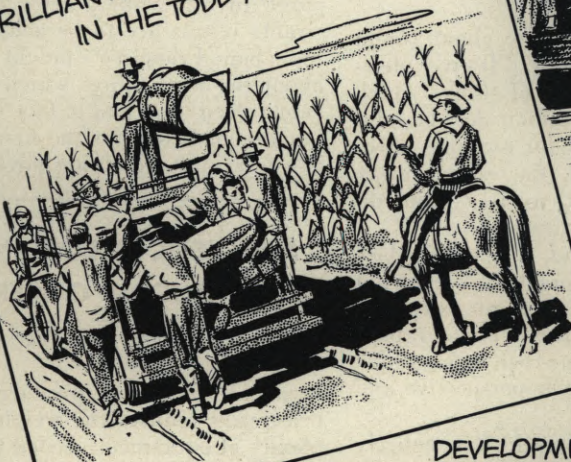
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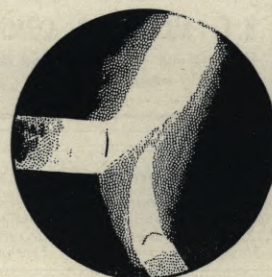
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FILMING WITH FILMORAMA

(Continued from Page 719)

Filmorama lens, prior to starting his picture, Pellegrini discovered that he could successfully use a Zoomar lens with it for some very dramatic pictorial effects. Otherwise, he used 1, 2, 4 and 6 inch lenses interchangeably with the Filmorama lens mounted before his H-16 Bolex.

While using the Filmorama lens, no light must be allowed to fall between the primary lens and the Filmorama, otherwise reflections of light will appear in the finished film. Pellegrini noticed, however, that he could point the Filmorama lens almost directly into the sun and no lens flare would result.

According to Pellegrini, when focusing the lens for wide-screen photography the primary or camera lens should be adjusted first on a ground glass viewer. Then the Filmorama lens should be moved into position and focused. If this procedure is not followed a false focus is obtained and the dispersion of light rays distorts the colors.

Pellegrini used a rackover attachment while focusing his primary lens. The camera was moved into its normal position and the Filmorama lens moved flush against the primary lens for shooting.

The film was exposed at one-half stop over normal exposure to compensate for the loss of light induced by the auxiliary lens. This overexposure also overcame the problem of additional loss of light in projection, he said.

Pellegrini is enthusiastic about 16mm wide-screen photography. "It gives viewers an intimate picture of things which a regular lens alone cannot do," he said. "The wide-angle lens, for example, gives the effect of moving the viewer away from a scene. Also, there is a rapid diminishing of perspective.

"On the other hand, a telephoto lens brings the viewer close to a scene, but provides a limited area of coverage. With the Filmorama lens a photographer can use his regular one-inch lens and get the advantage of proper perspective and wide coverage."

The film's sound track was entirely post-recorded. "The actual street noise sound was first recorded with a portable, battery-driven tape recorder to match all the scenes as edited," Pellegrini said, "then a master track matched to the picture was re-recorded from the tape on a clear, striped roll of film—then from this film onto the 20-minute sound-striped picture film. The film was divided into four parts: one contained the four different sequences with the actual sound spliced one after the other, as with the master sound track, and included Playland, the ride on the miniature

train, the cable car sequence, and the auto ride down the twisting hillside street with tires screeching at every turn.

"Later, these scenes were re-spliced into their respective places in the film with a loss of but one second of sound after each splice. As I was making the final recording, I made sure that no sound was recorded on the first 26 frames of each sequence. In other words, I delayed raising the volume until the first scene was on the head of the recorder unit.

"I consider the sound of the screeching tires the biggest accomplishment of the picture. As assistant held a microphone outside the car window to capture the continuous squeal of the tires as I drove down the curved street. This sequence was photographed at 14 f.p.s. for projection at 24 f.p.s. The sound, of course was recorded without any alteration of tape speed. With some discrepancy between the tape and film speeds posing a problem, I solved this by making a timed loop of the sound tape and recording it eight times on the master track. In the final recording, the sound for each turn of the car on the street was varied in tone and volume by means of the recorder and playback controls."

Following the photography of his first picture with Filmorama, Pellegrini has no illusions about making wide-screen 16mm pictures. "Amateurs using an anamorphic lens such as Filmorama for the first time," he says, "must face new concepts in cinematography and be prepared to film with greater care, if desirable results are to be achieved. Filming 'San Francisco' taught me a lot about the very things which Hollywood cameramen have had to face when shooting CinemaScope for the first time. But it was a most satisfying adventure."

MAGNETIC RECORDING FOR AURICON CAMERAS

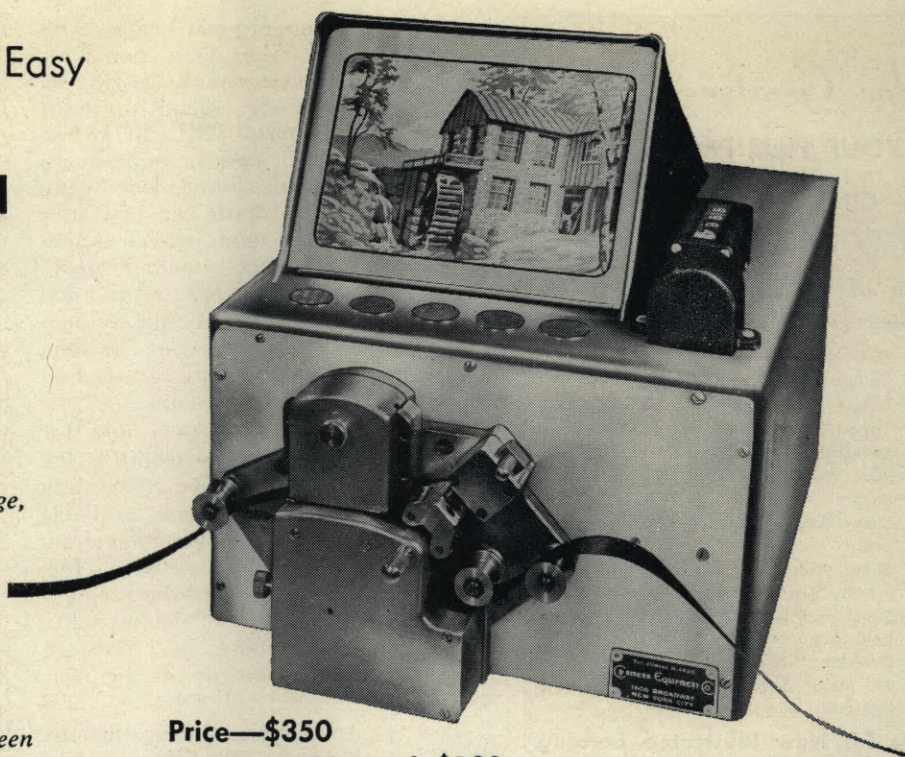
(Continued from Page 717)

fessional 16mm film producer is that it drastically reduces the weight and complexity of equipment needed while shooting a sound picture. It eliminates the need for a clap-stick sync-mark at the start of each scene—being single-system and therefore already synchronized—yet Filmagnetic provides flexibility of editing, because the magnetic sound-track allows high-fidelity re-recording of single-system into double-system for easy editing of only those scenes which are to be used in the final picture. Already existing 16mm record-reproduce magnetic equipment can be used for this purpose, feeding the Filmagnetic signal from one to the other 16mm magnetic

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Filmagnetic eliminates the need for exacting and critical sound-track gamma and density control during film-lab development. Consequently, film processing can be adjusted for best original picture results without regard to the magnetic sound-track, because the sound-track is not affected by the picture processing procedures. (Continued on Next Page)

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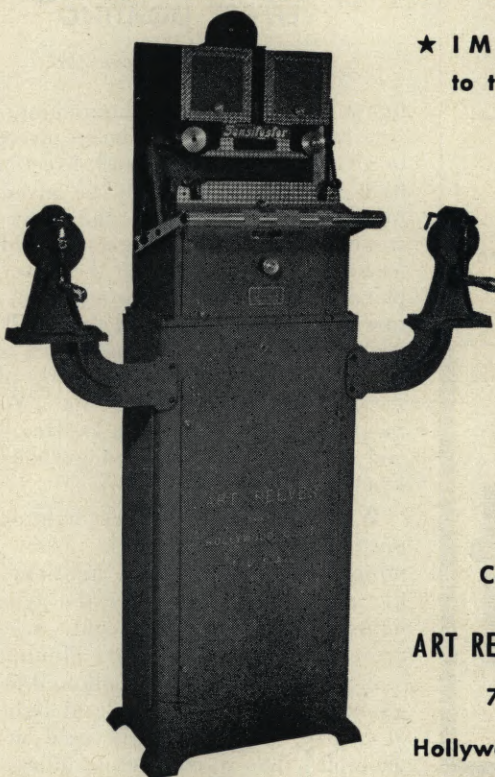
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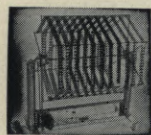
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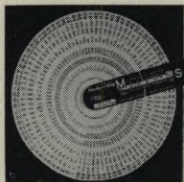
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The Filmagnetic twin-head unit for single-system magnetic recording is the first of a series of magnetic recording products which will be made available to producers of 16mm sound-on-film motion pictures by Berndt-Bach, Inc. Unique editing and recording equipment, taking advantage of the flexibility of magnetic recording, will be announced by the company in the near future.

For twenty-five years this company has been an outstanding leader in the development of new and advanced products in the 16mm sound-on-film field, and the new Auricon "Filmagnetic" equipment described here is the result of years of design and engineering work following the advent of magnetic recording. Berndt-Bach's potent new idea may revolutionize the 16mm film industry, and will certainly have far-reaching significance in the field of TV color newsreels and commercial films, as well as industrial motion pictures.

EFFECT LIGHTING

(Continued from Page 710)

lights used for actual illumination outside camera range must be so placed as to give both the quality and direction of light that would normally be given off by the prop lamp unit shown in the scene. Also, such spotlights should be located in such a way that the closer the players approach the prop lamp, the more brightly illuminated they will appear. An excellent example of such lighting appears in the accompanying photo from the production, "Not As A Stranger," featuring Alivia De Havilland and Robert Mitchum, photographed by Frank Planer, A.S.C.

Within the realm of effect lighting we must also consider a style of set illumination known as "area lighting." As the name implies, this is the type of lighting setup in which only selected areas or plans of the set are illuminated—the rest of the set being allowed to fall off into darkness. This style of lighting, of course, is more widely used in the photoplay than in commercial films; but

it often has logical application in sequences that demand unusual mood or harsh realism. The important thing to remember is that the light falling on the illuminated areas should appear logically coming from some practical source. Examples are moonlight coming through a window, lamps apparently situated in an adjoining room and casting their light through a door or hallway, etc.

Projected shadows create effect in lighting which can be a great boon to the industrial cameraman, since they not only add greater realism to the scene, but can sometimes be used to simulate the atmosphere of large or unusual settings. For example, suppose the script calls for a typical office setting. The set is dressed with appropriate furniture and props authentic in every detail, but somehow the illusion of a real office is still lacking. To give the scene the needed touch of authenticity, the cameraman can set up a large venetian blind just out of camera range and project the beam of a junior or senior spotlight through the slats, casting a shadow on the wall. Properly done, the result is that of sunlight coming through a distant window protected by a half-closed venetian blind. Often a cleverly executed shadow pattern can create the illusion of a whole set. For example, a church can be suggested by projecting the pattern of a Gothic window (cut out of cardboard) onto a bare wall in the background. Similar illusions can be worked out by employing cutouts of window frames, prison bars, grillwork, etc. Today's industrial cinematographers are finding more and more need for such lighting applications.

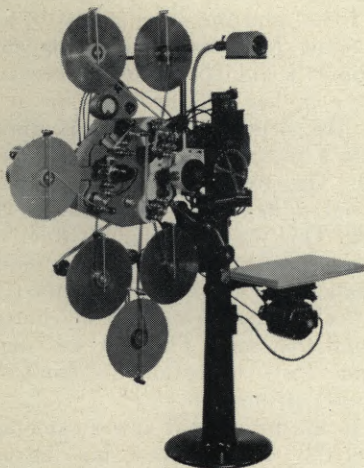
Sunlight and moonlight effects require special setups which are considered routine in the major studios, but which may at first seem tricky to the industrial cinematographer. Sunlight has a relatively harsh quality when compared to interior lighting, so it is best simulated by directing the beam of an arc lamp through a window or doorway of the set. Where arc equipment is not available, a senior or a junior spotlight can often be used with quite satisfactory results. If the production is being photographed in color, use of a straw-colored filter over the light source is recommended to give the artificial light the warm tone of sunlight.

The same lighting units recommended above for sunlight effects are also practical for producing moonlight effects, except that they are generally toned down by means of diffusers, and the general key of the lighting is much lower. Where a moonlight scene is being shot in color, a very light blue gelatin filter should be placed before the source light.

Candlelight, lamplight and firelight effects are frequently called for in many

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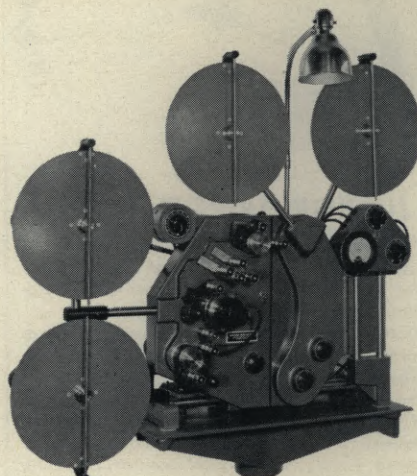
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of today's industrial films, and they, too, require special setups. The chief rule to follow in creating these lighting effects is *simulate the source*. In other words, place the set lighting units so that their light will fall on your subject in the same way that it would if actually coming from the source of light being simulated. Here your best guide is to study the genuine article—sunlight, candlelight, moonlight, etc., and then attempt to duplicate it by artificial means.

Candlelight is a soft, even glow that emanates from a central source. In order to duplicate this glow in lighting several people seated around a table, for example, use several Baby Keg-lites or Dinky Inkies (one for each person and one directly over the candle) so that each person will be evenly lighted—with that light appearing to come from the candle itself. Slight diffusion over the light units will enhance the realism of the effect.

Lamplight effects are accomplished in a similar way, except that the key light is usually somewhat higher and the shadows more pronounced—accomplished with the use of stronger lighting units and less diffusion. Whenever candlelight or lamplight scenes are shot in color, straw-colored gelatins should be used in front of the lighting units.

The use of colored light in industrial color film productions was once a high-

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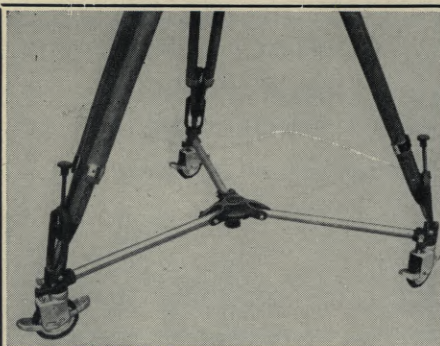
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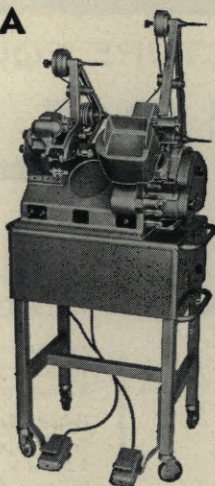
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ly debatable subject. Purists maintained that it was illegitimate, and consciously arty device; but more and more industrial cinematographers are now accepting the view that colored light, properly used in a color production, has a definite place in some types of business and industrial films.

So many industrial and technical subjects lack color that it often becomes a struggle for the cinematographer to add visual interest to his compositions. Machinery is usually drab gray or black and industrial workshops or laboratories are traditionally painted in the dullest possible colors. Many cameramen, therefore, solve this problem by placing colored gels in front of the set lighting units used to illuminate backgrounds. In such instances, it is not recommended that the key light be tinted (unless there is some specific reason for it), but the side-light, top-light and back-light suitably tinted will add much even to scenes which include people. In such instances, one should be careful not to permit colored light to dominate the flesh tones.

A single shaft of colored light falling across a background can often dramatize a scene that would be completely colorless otherwise. The photographic purists will ask, quite logically, "From what source is that colored light coming?" But the audience will rarely, if ever, ask such questions. It will be more conscious of the fact that the scene has a certain verve, plus the ability to hold interest.

Gone are the days when the photographer of business and industrial films could get by with commonplace set illumination. Today, he must be able to give his productions lighting that not only makes the scene photographically feasible, but which adds to the impact of the screen presentation, holds interest of the audience, and thus contributes to selling the idea which the client wishes to get across.

AND NOW 55MM

(Continued from Page 707)

plane is more properly distributed.

Fortunately, and somewhat surprisingly, filming in 55mm CinemaScope did not, to any great extent, add to production operations. As I stated earlier, during the first few weeks of filming we would alternate with first the 35mm camera and then with the 55mm, using the same set-up for each where the angle of view was the same. We found that the 55mm carried definition better to the sides of the screen, and that there was less distortion. Our location work was a good test for this as most of the scenes were seascapes where the straight line of the horizon could have confounded us with objectionable curving effects.

The camera and blimp weighed about the same as the Technicolor camera and blimp. Thus we were able to use the same velocitators, tripods and crane apparatus that have been evolved for Technicolor productions.

In the matter of lighting, for night interiors I used a 900 foot-candle key at f/4.8, and the same stop with a light level of 1000 foot-candles for day interiors. I did not deem it necessary to use a higher lighting level, for at f/4.8 all the depth desirable was obtained, plus a measure of the plastic effect of 3D. The exposures stated above produced a negative on the fully-exposed side. This was desirable in order to obtain necessary quality in the reduction prints made therefrom. As any type of optical prints seems to add contrast, I found that more fill light was required than for conventional (non-CinemaScope) prints.

In the future still newer cameras will probably be developed, but the optical problems will remain for the Cinematographer to take in stride. The greater brilliance, lack of distortion and better definition that is inherent in the new 55mm CinemaScope will give an improved new "look" to our productions and therefore bring greater enjoyment to theater patrons everywhere.

STUDIO IN A TRUCK

(Continued from Page 715)

eraman when working there, and is a decided advantage when photographing planes landing and taking off along runways. Moreover, the railings are so constructed as to take lamps which may be clamped to the handrails. The roof is additionally reinforced to support crew and camera and lights. The over-all dimensions of the truck, (cab and van), are, height: 11'5"; width: 8'; length: 24' 8" and the total weight loaded is 22,960 lbs.

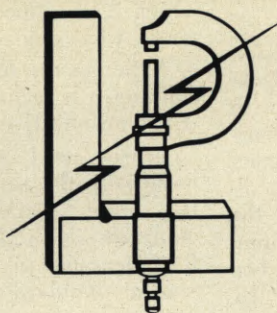
To aid in stabilizing the truck during actual shooting from the roof, two jacks are provided for use under each front corner of the van body. The lift gate is lowered to the ground and additional pressure is applied to relieve the overload on the springs at the rear.

The accompanying photographs also illustrate the tremendous amount of diversified equipment which is contained in this single unit, such as a tape recorder, a transmitting and receiving radio, collapsible chairs, two bunks which can be slung from the overhead, complete shadow control for the lamps ranging from dots, flags, cutters, and goosenecks to a butterfly, a bozooka, and last, but not least, a few trombones!

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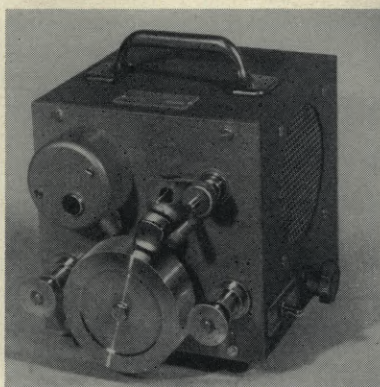
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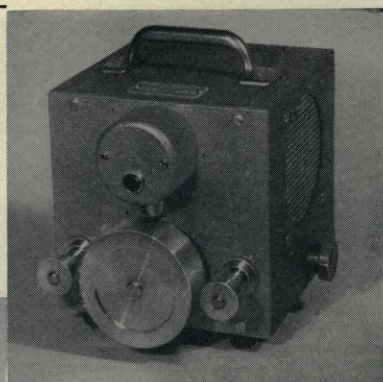
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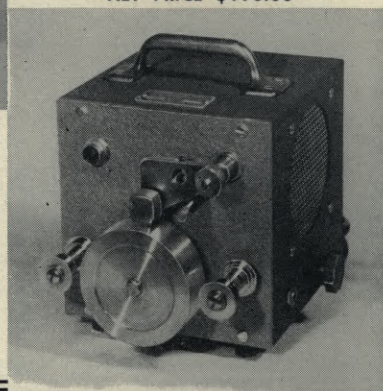


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The van has more than proved its worth by hauling all the equipment necessary to obtain motion picture coverage, whether it is indoors in one of the many plants located throughout the country from California to Oklahoma, or on location out in the desert at Holloman Air Force Base, New Mexico.

Perhaps this is the shape of things to come in the motion picture industry also: to provide everything in a single unit such as this truck for location shooting; compactly, efficiently, and with little or no breakage, because everything has its own place, in lieu of dumping the whole works into a huge truck and digging into it on arrival at location and finding one 10K stand missing, or no spiders because "Joe forgot 'em."

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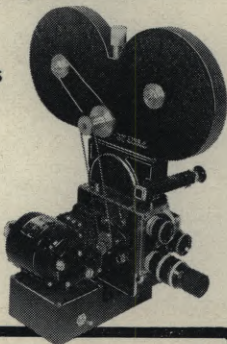


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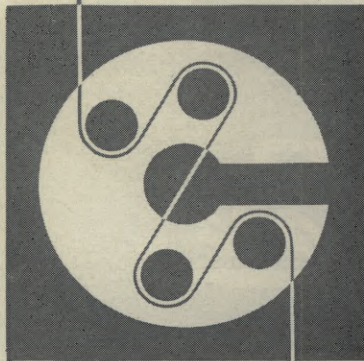


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NEW VISTAVISION CAMERA

(Continued from Page 713)

camera for a period of five hours.

As with the studio model VistaVision camera, regular 35mm negative—black-and-white or color—is used. As with the studio camera, the film travels horizontally from right to left past the gate, as viewed from the rear. The “pull-across” movement, comparable to the pull-down movement in standard 35mm cameras, is eight sprocket holes or two full frames. Aperture size is 1.481" by .991 inches.

The movement, pictured here, is of the Mitchell type and is made by Mitchell Camera Corp.; registration pins are on either side of the film and engage the first sprocket holes of the film beyond the frame line, in the direction of the film “pull-across” mechanism. The camera is noted for the same steadiness of picture that is an inherent feature in the studio VistaVision camera.

As may be seen in the photo on page 713, access to the camera movement is had by opening the top door. Only one central sprocket wheel—a feature of most 16mm ciné cameras—is employed for both feeding and taking up the film through the camera. A salient feature is the stripper-buckle switch assembly which operates on both the feed and takeup film areas simultaneously. The switch mechanism is so sensitive that it will function and automatically stop the camera motor when the end of the roll of film comes through—stopping the film before the end reaches the aperture plate and thus preventing any possible damage to the aperture plate. The buckle-trip reset switch is conveniently located on the back of the camera.

Paramount engineers incorporated into the design of this camera still another important feature, which permits quick inspection of the gearing, shutter or film movement in case trouble develops. By removing only three screws, the movement and its coupled drive motor can be lifted from the camera case intact. A compactly integrated unit, it can be switched on and operated on the workbench, the same as if it were in its case. Paramount claims complete removal and inspection of the camera mechanism and remounting in the case can be accomplished in only 15 to 20 minutes.

Film magazines, which are readily detachable, weigh less than 4 pounds without film load, and approximately 6 pounds when fully loaded with 400 feet of negative. Cast magnesium is used in their construction, which is the same material used for the camera case. Take-up is by belt from the film sprocket drive shaft. To prevent clothing of the operator from becoming fouled, the belt

pulley is protected by a cover plate. Other features of the magazines include free-running upper and lower flanges, which insure smooth film travel no matter at what angle the camera is turned.

Although the fixed type shutter, when fully open is technically rated at 162½° it has an effective opening of 170°.

Lenses used with this camera are essentially the same as those used with the studio VistaVision cameras and include 28, 35, 50, 85, and 152 millimeter focal lengths. In addition, but not carried as standard equipment are 40mm, 100mm and special 120mm lenses which the studio supplies for special assignments. As with all hand-held cameras, all lenses are focused manually.

The finder, which features manual adjustment for parallax, is located on top of the camera, same as with the studio camera. It is 2½ inches directly above the axis of the camera lens. There is a separate finder lens which matches the field of the various available taking lenses described above, with mattes for each lens of essentially the same size.

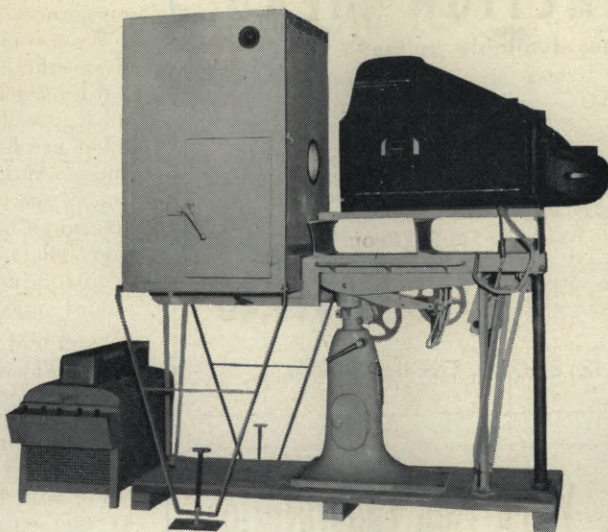
The noise level of the camera is said to be very low and this has made the camera especially ideal for all types of outdoor assignments. This reduction of noise has been accomplished through the use of phenolic gears, by reducing film loop slap, and in the design of the case which has been curved to reduce resonance. Finally, there was eliminated the multiple stages of gearing in the mechanism that features the design of many other portable cameras.

The motor that is provided for normal 28-volt service is lightweight and governor controlled. It weighs just under two pounds and draws but 2.6 amperes at 4500 RPM when operating the camera at the normal 24 f.p.s. speed. Control of the f.p.s. speed is accomplished by controlling the voltage supply through a switch mounted on the motor, and the desired speed is determined by observing dial of the precision electric tachometer mounted on top of the camera. This is calibrated from 12 to 24 f.p.s. and is operated by a 7½ volt generator driven directly by the shutter shaft. Presently in the works is a series compound motor for this camera which is rated as 96-volts, and having the same torque as the present 28-volt motor. The new motor is designed to permit operation of the camera from conventional power sources.

The new VistaVision camera was put to practical use on the recent Alps location for Paramount's "The Mountain," with Frank Planer as director of photography. Handling the camera a great deal of the time on this location assignment was cinematographer Till Gabbani, who appears in the accompanying photos demonstrating it.

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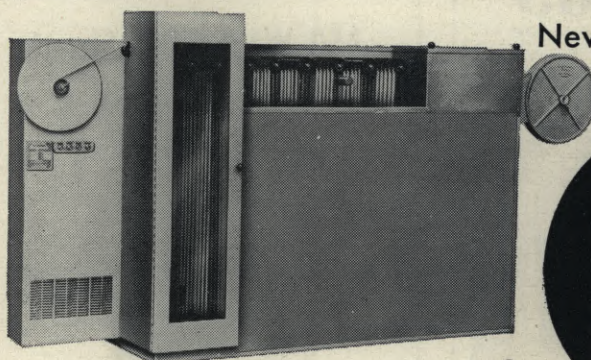
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THE DRAMA OF COLOR

(Continued from Page 720)

mood of the picture. Into which general category will the material fall? Is it a comedy, a fantasy, a drama, or a tragedy? In what manner is the subject to be presented? Factual or fanciful, realistic or poetic? Will the mood we are striving to realize be gay or melancholy, brilliant or drab, light or heavy? And finally, what is the historical period of our piece, and in what locale is it set? Not until all these points are thoroughly resolved in the mind of the producer can the color problems be considered. The color and illumination for a comedy will be entirely different than that for a tragedy. A factual point of view makes far less demands on the imagination of the colorist than a fanciful approach. A gay mood will require high-keyed color, while a melancholy mood will necessitate the use of color in a low key. The historical period will greatly influence color choices, for each era has specific characteristics which should be understood and manipulated to give authenticity to a period piece. The geographical setting will likewise have its influence on color selections. The colors used in a Near Eastern locale will have a more exotic "flavor" than those used, say, in England in the same historical period. We must key our color to the subject and the mood of our picture, and support the subject and intensify the mood with our color.

Once we have determined the general color mood appropriate to a given production, we are free to consider the details of the two categories within which we will be putting our color to use. The two factors with which we are now con-



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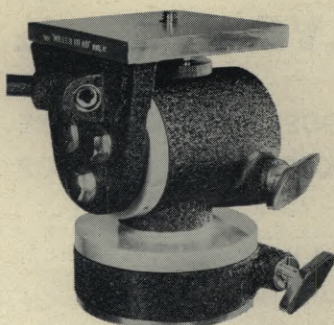
cerned are settings and costumes. In both departments we must reconcile the general mood requirements of our picture with certain specific requirements of individual scenes and characters.

In settings, whether they be outdoor locations or indoor sets, appropriateness must always be our final criterion. In a landscape setting, you not only select a place that is suitable for the action in-

involved, but also one with the proper color elements to support the mood of your story and the emotional quality of the particular scene. Moreover, you wait for the type of weather that will best give you your final color result. When filming indoors, the sets, whether selected or constructed, and the various properties that complete them must first be keyed to the over-all mood, and then further

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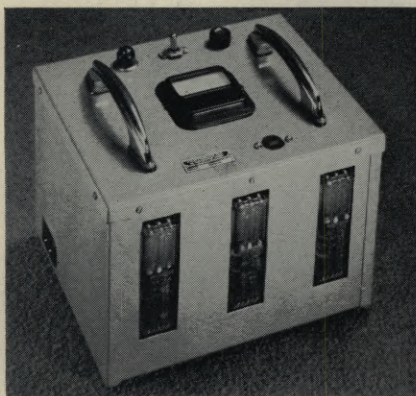
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refined to meet the requirements of the specific scene. The color quality of the same set can be altered by illumination to give various emotional effects. In addition to this major consideration, the sets must convey by means of color the period involved, the character of the specific interior and its function, and even the time of day. It is literally true that one picture is worth a thousand words. A setting that may cost an author many paragraphs to establish can be stamped indelibly upon the mind of the viewer in a few seconds of projected film. The untold hours that may have been involved to achieve the final result do not show, but the ultimate impression does. The visual impact of color is immediate and powerful, and can communicate in a flash any amount of information or emotional meaning that the producer may wish to put across.

With the costumes as with settings,

the color key of the over-all production takes precedence, though not quite to the same degree. When we enter the field of costuming we are immediately dealing with characters of widely divergent natures. The first general detail to consider is the historical period involved and, of course, the locale. As can easily be seen, even a contemporary drama, if given a foreign locale, will pose costume problems. Even though the costumer may be equipped with a good general knowledge of the history of dress, detailed research will be essential for the period under consideration. A thorough check on available reference material will reveal pertinent color information on the time and the place. You will soon discover whether the colors should be pure or pastel, muted or brilliant, varied or limited, harmonious or clashing. When you have these facts at your disposal you will strain them through the mood

requirements of your vehicle and adjust them to the personalities and the circumstances of your characters.

We are now free to meet the demands of specific characterization. To what social level does a given character belong? What are his material circumstances? What are his mental and physical attributes? And, above all, what is his function in the drama? All these factors will determine the colors in which you dress him. The next point to consider is his dramatic development within his particular mood framework. Does he alter his nature in relationship with other characters, and does he have a particular line of emotional progression throughout the story? If so, what? In which scenes is he dominant, and in which is he subordinate? Is he in harmony with his environment, represented by the settings, or in opposition to it? With what other character or characters do you wish to contrast him, and in what manner? The customer must translate all these factors into color—color in the individual costume, and color in the entire ensemble of costumes. As with the production in its entirety, so with specific costume; we must key the color to the character and dramatize the character with color.

Nothing would be more misleading than to reduce the dramatic essence of colors to pat generalities. No given color is a fixed entity. Its nature is chameleon-like in that it alters its character each time it is brought into a new relationship. True, you may assert that cool colors tend to recede, as warm colors tend to advance. This, too, is relative. A blue that might recede in one color harmony could be electric in another. A red that would throb with vitality in the company of certain colors could become dull and lifeless under other circumstances. Let us consider for a moment two of the primary colors in the pigment color chart—red and blue, both in high favor with users of Kodachrome. What are their emotional connotations? This depends upon the value and hue that one chooses, with what other colors it is used, and how it is illuminated. Thus, blue can take on connotations ranging through peacefulness, purity, hostility, gloom, airy joyousness, brooding tragedy, etc. Red can be exultant or oppressive, festive or fraught with horror, vibrant or smoldering, mellow or harsh, triumphant or tragic, beautiful or ugly, and so on, ad infinitum. In this very diversity, which makes generalities and hard and fast rules impossible, lies the excitement of working with color. Each new assignment offers a fresh adventure. Through experimentation, taste, and dramatic sensibility this visual vocabulary can be manipulated to create whole new worlds of color imagery and dramatic expressiveness.

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A DAY WITH A CAMERA

(Continued from Page 708)

knows you cannot make movies without a camera, but I had never gone much further in my thinking about the matter than that.

What I saw in just one typical working day with a camera and its crew was a revelation—artistry in lighting and composition; attention given to detail that was more meticulous than I have ever known; and teamwork that functioned on split-second timing and hair-line accuracy. And with it all, I saw, and was fortunate enough to be included in, an easy camaraderie among this team that I feel is the reason they work together in harmony the way they do.

The day began in Sol Halprin's camera department. By 8:00 o'clock the camera cart was loaded with camera and film and hauled over to stage 16, where shooting was to take place that day. Once on stage, assistant Lebovitz mounted the T.C.F. camera, minus magazine and lens, on the junior crane. Once it was securely in place, the CinemaScope lens was mounted and checked. For the scenes scheduled to be shot the early part of the day, a 2-inch Cine-

maScope lens was selected. According to Milton Krasner, this lens is considered the "workhorse of CinemaScope." Next, the finder was attached, and then the film magazine. Threading the film in the camera was the next step. Lebovitz checked the aperture plate—removing it from the camera—to make certain that it was absolutely clean. And then the "barney" was slipped over the film magazine. This is a heavily-padded slip-on cover that acts as a blimp for the magazine. The camera itself is not blimped, and does not need one. This is because the T.C.F. camera mechanism is remarkably silent—an exclusive feature. It is said to be the only motion picture camera so constructed, and for that reason is one of the easiest and most convenient to use on the set or on location.

And while I'm dwelling on the remarkable features of this camera, I may as well mention another: the ability to "barrel" the magazine 90 degrees to the right so that the cameraman or operator can view the scene directly through the taking lens.

While the camera crew was readying the camera for action, director of photography Krasner was busy "roughing in" the lighting of the set. I noted that he lights from back to front in the

set and, like so many other fine cameramen, he lights in front of the camera. That is, he uses a viewing glass and his naked eye to gauge his lighting rather than employing the camera finder for this. I was told that the roughed-in lighting would be finished by the time that director Jean Negulesco arrived on the set. Then the players would be placed for the first shot, enabling Krasner to go on to the finer details of "face lighting."

I was permitted to look through the finder at this point and could see the set coming alive as Krasner proceeded with the lighting. It was a huge set with a great many extras. As I looked up from the finder, Krasner explained the effects he was achieving through the use of pink, white, amber and yellow lights.

Director Negulesco arrived on the set at 9 o'clock. The first lineup was in progress. Krasner discussed the shot with him. At this point the problem is to find just the right angle and approach that will render the best pictorial effect and at the same time advance the picture's story line most effectively.

The basic angle was quickly decided and the camera moved in so that Kras-

(Continued on Page 733)

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COLUMBIA

- CHARLES LANG, "The Way We Are," (Wm. Goetz Prod.) with Joan Crawford, Cliff Robertson, Vera Miles, Lorna Greene, and Ruth Donnelly. Robert Aldrich, director.
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- ARTHUR ARLING, "Fearful Decision," (Wide Screen) with Glenn Ford, Donna Reed, Leslie Nielsen, Juano Hernandez. Alex Segal, director.
- ROBERT SURTEES, "The Swan," (Eastman Color, CinemaScope) with Grace Kelly, Alec Guinness, Louis Jourdan, Brian Aherne, Agnes Moorhead. Charles Vidor, director.
- PAUL VOGEL, "The Rack," with Paul Newman, Walter Pidgeon, Wendell Corey, Edmond O'Brien. Arnold Laven, director.

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- LOYAL GRIGGS, WALLACE KELLEY, PEVERELL MARLEY, "The Ten Commandments," (VistaVision, Technicolor), with Charlton Heston, Anne Baxter, Yul Brynner, et al. Cecil B. De Mille, director.
- FRANZ PLANER, "The Mountain," (Technicolor, VistaVision) with Spencer Tracy, Robert Wagner, Claire Trevor, Richard Arlen, William Demarest. Producer-director, Edward Dmytryk.
- LOYAL GRIGGS, "That Certain Feeling," (Technicolor, VistaVision) with Bob Hope, George Sanders, Eva Marie Saint, Pearl Bailey, David Lewis and Al Capp. Producers-directors, Norman Panama and Melvin Frank.
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- LEO TOVER, "The Revolt of Mamie Stover," (Color, CinemaScope) with Jane Russell, Richard Egan, Agnes Moorhead. Raoul Walsh, director.

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- MAURY GERTSMAN, "Raw Edge," (Technicolor) with Rory Calhoun, Yvonne De Carlo, Rex Reason, Mara Corday, Neville Brand, Herbert Rudley, Robert Wilkie. John Sherwood, director.
- IRVING GLASSBERG, "Cry Innocent," with Merle Oberon, Lex Barker, Abner Biberman, director.
- GEORGE ROBINSON, "Toy Tiger," (Technicolor) with Jeff Chandler, Lorraine Day, Tim Hovey. Jerry Hopper, director.
- HAROLD LIPSTEIN, "Apache Agent," (Technicolor, CinemaScope) with Audie Murphy, Pat Crowley. Jess Hibbs, director.
- RUSSELL METTY, "Written on the Wind," (Technicolor) with Rock Hudson, Lauren Bacall, Robert Stack. Douglas Sirk, director.

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- J. PEVERAL MARLEY, "Serenade," (Warner Color) with Mario Lanza, Joan Fontaine, Sarita Montiel, and Vincent Price. Anthony Mann, director.
- HAL ROSSON, "The Bad Seed" with Nancy Kelly, Patty McCormack, William Hopper, Evelyn Varden, Mervyn LeRoy, producer-director.
- TED McCORD, TOM TUTWILER, "The Spirit of St. Louis," starring Jimmy Stewart. Billy Wilder, director.
- JOHN SEITZ, "Cry In The Night," (Jaguar Prod.) with Edmond O'Brien, Natalie Wood, Brian Donlevy, Richard Anderson, and Raymond Burr. Frank Tuttle, director.

INDEPENDENT

- LIONEL LINDON, "Around The World In 80 Days," (Michael Todd Prod., Todd-AO) with David Niven, Cantinflas, Shirley MacLaine, Robert Newton, Martine Carol, Noel Coward, Finlay Currie, Fernandel, Sir John Gielgud, Hermione Gingold, Cedric Hardwicke, Glynis Johns, Beatrice Lillie, A. E. Matthews, John Mills Robert Morley, Ronald Squires, Basil Sydney, Harcourt Williams, Luis Dominguin, Buster Keaton. Michael Anderson, director.
- CHARLES BOYLE, "The Great Locomotive Chase," (Technicolor, CinemaScope; Buena Vista Productions) with Fess Parker, Jeff Hunter, Jeff York, John Lupton, Stan Jones, and Claude Jarman. Francis D. Lyon, director.
- JOSEPH BIROC, "Nightmare," (Pine-Thomas-Shane Prods.) with Edward G. Robinson, Kevin McCarthy, Connie Russell. Maxwell Shane, director.
- LUCIEN BALLARD, "Bed of Fear," (Harris-Kubrick Prod.) with Sterling Hayden, Coleen Gray, Marie Windsor. Stanley Kubrick, director.
- WALTER STRENCE, "City of Women," (Lorraine Prod., Eastman Color, Wide Screen) with Robert Hutton, Osa Massen, Mari Palm-er. Boris Petroff, producer-director.
- JOSEPH LASHELLE, "Run For the Sun," (Russ-Field Corp., Color, Superscope) with Richard Widmark, Jane Greer. Harry Tatle-man, director.
- ERNEST LASZLO, "Bandido," (Bandido Prods., Color, CinemaScope) with Robert Mitchum, Ursula Theiss, Gilbert Roland. Richard Fleischer, director.
- WILLIAM MELLOR, "Johnny Concho," (Kent Prods.) with Frank Sinatra, Phyllis Kirk, Keenan Wynn. Don McGuire, director.

A DAY WITH A CAMERA

(Continued from Page 731)

ner and director Negulesco could make the final lineup with the camera itself. This done, the stand-ins were called to take their places and the lighting was given a final check. Once the set lighting is completed, the head gaffer takes a light reading which determines the lens opening to be used. Sometimes this light reading serves only as a starting point. The cameraman may strive to impart a particular mood to the scene, and may accomplish this by setting his exposure above or below the established light reading mark for the particular film being used. In this case, however, the exposure was to be as read on the meter.

At this point, the camera crew ran a test—that is, they exposed a short length of film on the scene for the purpose of checking condition of the film gate and aperture plate. The aperture plate was again examined and the camera pronounced ready.

Director Negulesco proceeded to make a few last minute changes in the set and Krasner made comparable changes in his lighting to compensate for them. The company was now ready for a practice run over the whole shot. The assistant measured the distance, or "ran a tape" as they say, from the camera to the most important player on the set, which enabled him to set focus of the lens to achieve the desirable sharpness and depth of field. Further check of the camera's readiness resulted in the crew making a dry run, moving the dolly-mounted camera as prescribed.

Dolly and crane operators are important members of the team that makes up the camera crew for shooting scenes such as we were about to see photographed. Rex Turnmire and Jack Richter, who handled the boom, are considered among the best in the business.

On dolly or crane shots, the camera must never move before the action, nor may it lag behind. Split-second timing is necessary in making these moves accurately and completely unobtrusive when they appear on the screen. To achieve this, Turnmire and Richter worked in close cooperation with operator Paul Lockwood, rehearsing the movement until they had the pattern down perfectly.

Watching the scene through the viewfinder, Lockwood offered several suggestions about placement of extras in the scene. Action is ready to begin. Offstage a sound crew starts playing a recording of cries and moans of injured and dying people to set the mood for the players. The scene about to be filmed is one that follows a flood and an earthquake for "Rains of Ranchipur." An assistant holds a slate in front of the camera as it is started, and this

puts the identifying data on the film that indicates to the film editor what scene and take it represents.

The director calls "Roll 'em," and photography begins. Lockwood is in the operator's chair on the crane. Lebovitz moves along side the camera, changing focus as it moves in and out according to pre-determined plan. The shot is completed and Lebovitz makes an immediate check of the camera's aperture plate. It's clean, and this means the shot is okay "for camera."

The director decides to make a second take of the scene. After it is completed, there is a discussion between Milton Krasner, his operator, and director Negulesco. It is suggested that if the camera, in its boom action, ended up a little higher it would be a more effective shot of the people in the background. The director agrees and a third take is made that way. But before the camera rolls, the assistant cameraman has to reload the camera with film. Almost 400 feet was used on the first two takes.

Take three was made, but the operator observed that the higher position of the camera cast a shadow. So director of photography Krasner ordered some changes made in the light positions and the scene was shot again—this time for an acceptable take.

With the first scene "in the can," the company went right on to the next set-up. Krasner and director Negulesco lined up the next shot, scheduled to be made right after lunch, and the electricians set to work with their lighting. The exposed magazine of film, meantime, was sent out to the loading room. The camera crew walked through the next shot with the director, and the floor positions were marked for the actors. This done, the company went to the commissary for lunch.

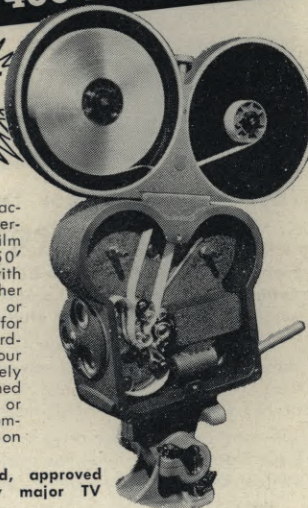
When they returned to the set 45 minutes later, they found operator Paul Lockwood on the camera crane fishing for the right frame and lineup on what was going to be a difficult shot. The camera crew had to move from a medium close shot in the first position to a low two shot, up to an eye-level two shot, in for a close shot, and then pan with the principals exiting from the scene. This would involve no fewer than five focus changes and five different stops for the boom and crane operators. Here is where the skill of the assistant and the operator counts the most. The focus changes are the assistant's responsibility; the operator must keep the action always nicely framed; and the two grips who operate the camera crane must make the moves precisely and perfectly coordinated with the movements of the actors.

Director of photography Krasner, of course, oversees the entire operation.

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"GEORGE" AWARDS

(Continued from Page 705)

John Seitz, A.S.C., photographed the memorable "Four Horsemen of the Apocalypse." It is considered by many one of the best photographed black-and-white motion pictures of all time. His magic camera technique also embellished "Prisoner of Zenda," and "Scaramouche" — both Metro productions filmed during the early twenties.

Of the five cinematographers honored by the George Eastman House on November 19th, only two were able to be present. Arthur Edeson and Hal Rosson flew to Rochester from Hollywood for the presentation ceremonies. Lee Garmes was unable to finish his assignment on "Bottom of The Bottle" at Twentieth Century-Fox in time to be present. Charles Rosher was enroute to his estate in Jamaica from Africa, where he had spent several months. And John Seitz, like, Lee Garmes, was unable to take time off from a Hollywood studio assignment.

Of the twenty cameraman-director-actor-actress awardees slated to receive the "George" awards, only half were able to be on hand for the presentation ceremonies in Rochester. And because most of those absent were in Hollywood, the awards committee of the George Eastman House Festival of Film Artists has decided to re-stage the presentation in Hollywood the evening of December 7th. This will take place at the Screen Directors Guild theatre on Sunset Boulevard.

Many consider the "George" trophy awarded by the George Eastman House as impressive in appearance as Hollywood's famous gold Oscar. Whereas the Oscar is a statuette, the "George" trophy is a bronze medallion encased in a block of crystal clear tenite and mounted on an onyx-like base. It is pictured on this month's cover of American Cinematographer.

The cameramen, of course, were just five of the twenty illustrious personages voted for the awards by the George Eastman House committee. The motion picture directors cited included John Ford, Henry King, Marshall Neilan, Frank Borzage and Cecil B. De Mille.

Actresses were Mary Pickford, Lillian Gish, Mae Marsh, Gloria Swanson and Norma Talmadge. The five actors completing the roster of twenty early-day cinema greats were Harold Lloyd, Richard Barthelmess, Buster Keaton, Charlie Chaplin and Ronald Colman.

Jesse L. Lasky, chairman of the Festival of Film Artists, made the presentations, and he will serve in the same capacity at the Hollywood presentations to take place December 7th.

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